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# ARTS *and* DECORATION

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Portrait by Millie Bruhl Frederick

*Nature Invites and Art Responds*—HARVEY M. WATTS

*The Relation of Art to Everyday Things*—ESTELLE H. RIES

*Developing the Country House with Drawings and Models*

*Practicality, Imagination and the Designer*—MATLACK PRICE

*The Cultural Influence of the Museum*—GARDNER TEALL

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*Personality Portraits—Incidental Art—Summer Fashions*

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JULY, 1921

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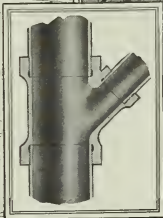


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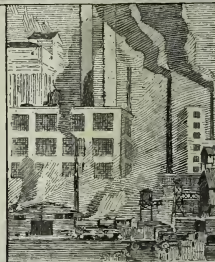
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ALONG THE DELAWARE AND LEHIGH  
CANAL, IN EASTERN PENNSYLVANIA

This bend of the canal shows the home and studio of E. W. Redfield, one of the painters whose work has brought distinction to the Delaware Valley School. From New Hope to Point Pleasant, along the Delaware Valley, are the studios of a group of painters who represent significant ideals in American art.

*(See article following, by Harvey M. Watts.)*



# ARTS *and* DECORATION

*A Magazine of the Fine and Industrial Arts*

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DRAMA · INTERIOR DECORATION

VOLUME XV



NUMBER 3

July, 1921

## Nature Invites and Art Responds

*The Haunts of the Painters of the Delaware Valley School*

By HARVEY M. WATTS

THERE was a gentle tinkle, tinkle, tinkle coming through the dark, not unlike the sound of the bells on the Pope's mules at Avignon; the fireflies were everywhere showing as points of light against the green-black screen of trees or emerging almost imperceptibly into the higher reaches with the star points in the very purple sky.

Various soft sounds of moving waters gave a hint of mimic waves among the rushes as the belated canal boat swung around the bend and threw its very old-fashioned headlight in a dim flash among the shrubbery, overwhelmed with the summer blooms, as it moved almost silently down the canal to "make the lock at New Hope" and put up for the night.

The scent of the wild grape was over everything and the whole river valley was odorously with an aromatic tang made up of the scent of many flowers, the brimming elderberry, with the laurel and the viburnums decorating the hillside. And even if the fame of it had not gone abroad in the land one knew instinctively, confronted with the amazing glamor of it all, the romantic glamor of things, vistas, houses, people, removed from the ordinary aspect of country life and country thinking, especially as the late gibbous moon rose and was reflected in the still canal, that was otherwise vocal, however, with the entire gamut of frog calls, that the Delaware Valley, particularly in its summer aspect might well make claim to the beauties attributed to the Garden of Eden itself.

It is, of course, possible that certain aspects of nature may in themselves be too beautiful to paint, or too sublime, or too obviously arranged to allow very much individual interpretation. But if the painters of Chicago feel the necessity of organizing an association called the Friends of our Native Landscape it is rather a fine thing that without making too much fuss about it a distinguished group of painters has made the Delaware Valley from New Hope,—where William L. Lathrop holds forth as the Dean in his delightful stone miller's house as can be found anywhere in this country, or in Europe, if sheer picturesqueness is asked for, to Centre Bridge, a few miles further north where Redfield, the

real pioneer of the Valley as a painter's paradise rules supreme, up to Lumberville, where in an enchanting shut-in valley of his own, a sort of American Vaucluse, Daniel Garber paints the spring and the summer and the autumn in a way that turns the simplest of Bucks County scenery in a sort of Garden of the Gods where dryads and naiads might easily disport themselves in pond or brook or river—famous in every museum collection and in most of the large private art collections of the country.

If a certain kind of surrounding induces to art it should be the Delaware Valley and particularly that section from Easton to Trenton graced by the very lovely old Lehigh and Delaware Canal, which simply does enough business in these days of its picturesque neglect for the Company to keep it bank-full and so afford

the background and foreground and way of communication to most of the artists who make up the so-called New Hope Colony, which colony fortunately for itself and the individual artists is not composed of those who have tendencies or who have any theory of art other than that the interpreter must be in touch with the great traditions and then paint his vision of beauty as it presents itself to him from the richness at hand. The Canal indeed, really is the determining thing in the life of the Colony and at all times of the year it is redolent of the kind of thing in American scenery, with its rich boskage of bank and tow-path, that is more vivacious and, indeed, more paintable, whether sheer realism or sheer subjective canvases be desired than the kind of thing that American landscape painters rushed

over to France to paint a generation or more ago along the Loing, the Loire, or the Garonne, or the very Seine itself, the Barbizon painters to the contrary notwithstanding.

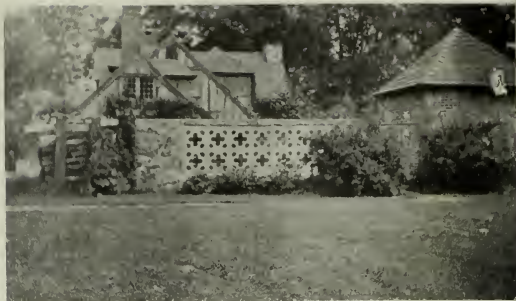
It is this richness of background, with its old shade, spreading oaks, great ash trees, tall tulip poplars, ghostly buttonwoods which hold the clambering vines, elms that meet across the roadway and the canalway, laurel and rhododendron thickets on the hillside, "whispering" hemlock preserves, as green in winter as in summer, great maples, with the lower copse made of river birches, alder, sumach, and sassafras, the elderberries and the brambles, that gives a sort of exotic touch, which is accentuated as the huge creamy blooms, great planes of color with the gigantic leafage of the cow-parsnip are conspicuous in the summer landscape and suggest some strange tropical world. And yet, there is nothing strange about the whole thing; it is just Eastern Pennsylvania scenery, some of it in the raw, since the wilderness back of the hills is not far away, and some of it where the stone houses of a century and a half ago have their chance, having that real sense of the intimate country side, the "*payage intime*" of the French that suggests the long domination and association of man with the region, the very artificiality of the canal of course sounding the human keynote at every turn of the view and vista.



*The bridge over the brook which runs by Morgan Colt's house at New Hope*



*Morgan Colt's house seen from the Lathrop gateway*



*The garden of Morgan Colt's house, which was transformed from a pig-sty*

As for the Colony, its story is very simple. Though named from New Hope, with the exception of John F. Folinsbee, the youngest of the group who is just at the doors of thirty, no one of the painters who has made the Valley famous and given the little town a rare distinction, lives in the village itself. Folinsbee, it is true, is just on the edge of it, and his work which takes on a metropolitan character, the wonder of work by the shore of great ports, and the beauty that even lies in the formidable tangle of a railroad yard, fares far afield for



*John F. Folinsbee*

subjects, though, as many a handsome canvas shows, he knows his canal and his roadways as well as the other associates. These for the most part, so far as the New Hope group proper is concerned are a little over a mile up the road where they are within easy distance of each other and more or less centered about the old homestead built in 1740, which was "the miller's house" before Mr. Lathrop took possession of it soon after Redfield had taken up his work as an open-air painter at Hendrick's Island just above Centre Bridge in 1898. It is "Chez Lathrop," as the French would say, that the New Hope Colony functions. Here is the old mill turned into a sort of community center for meetings and dancing and occasional exhibitions and round and about this turn of the road there is now grouped as poetic a group of buildings as can be seen anywhere in America, since, with the advent of Morgan



*Lathrop's studio at New Hope seen from the highway*



*"The Painting Box," Edward Redfield's studio at Point Pleasant*

Colt, the well-known architect and artist, in 1908 what was the stone pig-sty of the old miller's barn, by the wand of art and an artistry that hesitates at nothing, has been turned into an Elizabethan gate-house which might easily redeem the rarest countryside in old Warwickshire within the shadow of Warwick or Kennilworth Castle itself.

If Lathrop and Robert Spencer, the latter of whom strongly accentuates the human element in landscape in his famous village scenes which tell of mill and home and which even extract

beauty by reason of their tonal values out of those things that in life may seem sordid to the passerby, set the pace for the landscapists of this group, with Lathrop as the real poet-painter who finds mood in every outlook and yet looks on the sunny side of life, Morgan



*Robert Spencer*

Colt has done his share in painting sunshine and the open fields, while a near neighbor, Sloan Bredin, whose house nestles below the high bank of the canal and hardly rises above it as it faces riverward, has peopled the greenward which he paints with the fantasies of summer fêtes as if envisioned on the "green carpet" of Versailles itself. And another near neighbor also clinging to the canal bank, Charles Rosen, has revealed the winter of the Valley as if one were among the fjords of Norway or the frozen sluices of Alaska, painting the sun on snow and frost and ice with an unhesitating brilliancy, and yet, not ignoring



*"The Road to Carversville," one of Redfield's winter landscapes*



*E. W. Redfield*



*Another characteristic winter Redfield—"The Road to Point Pleasant"*





*The garden side of Morgan Colt's New Hope studio*



*A figure study of Sloan Bredin, who is one of the New Hope group*



*The picturesque Gothic entrance of Morgan Colt's studio at New Hope*

the summer effect in which not the least thing to his credit are the dramatic rendering of the cloudland masses that are forever towering above the Bucks County hills in the midsummer days. At present, as each man keeps to his own line Mr. Rosen in his capacity as a teacher at the Summer School at Woodstock, N.Y., has gone in for

titul mouldings—looking for all the world as if the house had been part of an old ruined ironastery and not once a corner of a prosaic Pennsylvania barn — no, not prosaic, since everyone of the Delaware Valley painters has given the Pennsylvania barn, stone or wood, a certificate of character as an object of artistic attractiveness



*"Approaching Dusk," a sombre painting by John F. Folinsbee*



*"The Evangelist," an interesting record of the itinerant preacher who is a familiar figure throughout the United States, by Robert Spencer*



*Sunshine and shadow in a garden by Sloan Bredin*

experimenting and some of his later presentations of village life at New Hope in the gloom of winter have almost the unredeemed pessimism of those who view small-town life with horror in the "shut-in" days of December, January and February.

But this is not the common keynote. And while none of the healthy-minded artists who make up the colony are wasting any time on attitudinizing about art, and wringing their hands over society as at present organized, there is through the Davenports, Mrs. Davenport being the daughter of a famous artist of other days, Milne Ramsay and through her brother, Fred Ramsay, an effort to put decoration and village-crafts on a practical and artistic level that will enable one to bring beauty into the humblest of homes as well as extract it from them. In the same way Morgan Colt for the last few years has given his full attention to carved wood work after the Italian and



*"Green River," by Robert Spencer*

that will stand it in good stead for all time—are eloquent of a craftsmanship that can build a house, carve a moulding or color a panel as well as paint a picture. This is an ideal of the artists of the Renaissance as well as that of the Medieval workshops, and that Mr. Colt is not unmindful of hints from Florence is shown in his Italianate chests and pieces of furniture that he turns out. Consequently the artificer phase of the Delaware Valley group reaches its height in Mr. Colt's work and it is natural that with an artist like Colt about that a girls' school with attractive buildings, continuing the Colt compound along the road and balancing the Lathrop group rambling stone houses and their accessories in the way of brake-houses, and a cooperage house and what-not, should have become a part of the Colony and add to the attractiveness of the

(Continued on page 196)



*"On the Canal," by Robert Spencer*

Gothic manner, and to wrought iron work of great beauty, his associates in the effort to realize art in the wood work of the house and in the iron work in all sorts of practical and beautiful objects being the village carpenter and the village blacksmith. Mr. Colt was led into making his carved and painted chests and tables and his elaborate efforts at realizing the best there is in metal work through his desire to make his own house beautiful and literally "the work of his own hands." As a consequence his house and his studio, and the walled enclosure with its little sunken garden and old-fashioned marbles representing the four great continents of the earth, and with its entrance, with the uncompleted pointed arch and beau-



*"Village Lane," by Robert Spencer*

A PORTRAIT  
of  
James K. Hackett



*Photograph by Charles Albin*

MR. JAMES K. HACKETT has been accorded unusual honors in his sojourn in Europe, and these honors bespeak a new spirit of international amenities in the arts.

The Ministry of Fine Arts of France invited Mr. Hackett to play "Macbeth" at the Odéon Theatre, and President Harding's cable of congratulation to our celebrated actor was regarded, says the *Times*, "by the French Press not only as a rare compliment to a great

actor, but as a delicate appreciation of the official character of his appearance at the request of a department of the French government. As a result of Mr. Hackett's performance, the order of the Legion of Honor was conferred upon him by the Ministry of Fine Arts. Distinguished among a notable audience, Crown Prince Hirohito of Japan expressed his appreciation by bestowing upon Mr. Hackett the Order of the Chrysanthemum."



A PORTRAIT!  
of  
Mrs. James K. Hackett  
"Beatrice Beckley"



*Photograph by Charles Albin*

MRS. JAMES K. HACKETT, known to the stage as "Beatrice Beckley," is in London with Mr. Hackett. She is to play "Mary Stuart" in London, Mr. Drinkwater having selected her for the part, and personally arranged many of the details of the production. Lorat Fraser has designed the scenery and costumes, with greater imagination, it is said, than in the American production.

Mrs. Hackett has played with Ethel Barrymore in

"Déclassé," and played "the Doctor" in "The Knife" and "the ideal wife" in "The Ideal Husband." After a great success in "The Grain of Dust," she took what was probably her most charming part—"Virgie Warren" in "Mrs. Warren's Profession." She has appeared in motion pictures, and, well-known both here and abroad, will be enthusiastically welcomed back by London, after her long absence from the English stage, where she made her début.



Across the River

# The Relation of Art to Every-day Things

*An Interview with George Bellows, on How Art Affects the General Wayfarer*

By ESTELLE H. RIES

THE curious thing about conventionality is that everybody criticizes it with many lamentations, and everybody sticks to it like a nail to a magnet. That is, almost everybody. When anyone happens to pull away out of the field of magnetic attraction—or distraction—the world stops talking of even the profiteer and begins to talk of the non-conformist instead. Mr. Bellows is one of the talked of, so we sought him out.

Many of us will recall that George Bellows is one of the younger men, he is only about thirty-eight, who as a painter has won almost every honor that can come to an artist. His portraits hang in the National Academy of Design. His splendid, virile war pictures won acclaim everywhere. His landscapes find frequent place in important galleries throughout the country. In all of them is portrayed the spirit of independence, of self-reliance, that dominates the man, and that has been at the bottom of his success. He was born in Columbus, Ohio, in 1882, and from the time he was five wanted little but to draw and paint. This he did, consistently and energetically, with the result just set forth.

If there ever was an iconoclast in art it is George Bellows, but he does not destroy from the wanton motive of a doubter. When he departs from convention he can supply a reason for such departure that is so sane, so logical, that argument is silenced, and this we soon discovered when we talked with him.

Since we ourselves know little about art, we first asked Mr. Bellows what should be the proper attitude of the layman toward art.

"The layman," he began, "needs first of all a change of heart. He should endeavor to experience a feeling of reverence in the presence of something he does not understand; to have a suspicion that a thing which looks 'strange' to him may have something to it that is really worth while. Any new and original work in-



Anne in White



Evening Group

evitably presents an element of strangeness, but that very element of strangeness may in itself prove fascinating if it will be thoughtfully considered. Instead of looking for the expected, why should one not find a far greater joy in the unexpected? Instead of going at a picture in a spirit of judgment, what a greater joy it is to experience the feeling of wonder! The joy of the child, you may call this. But is not the joy of the child greater, more joyous, more wise, even, than the cynicism of our pseudo-cultured adults?"

George Bellows has had the courage to break with the "accepted" tenets in art. Such an act has a broad application to people everywhere who desire to be distinctively original and to express their individuality without regard to all the man-made rules of precedent. What Mr. Bellows did in painting was not to discredit or minimize the worth of the great masters of the past, but, admitting their worth as enduring masterpieces, he determines to do something of his own. This we can all do in our daily work.

"I have no desire to destroy the past, as some are wrongly inclined to believe," he explained. "I am deeply moved by the great work of former times, but *I refuse to be limited by them!* Convention is a very shallow thing. I am perfectly willing to override it if by so doing I am driving at a hidden truth."

A painter, like folk in other fields, has a great wealth of previous work to draw upon. We asked Mr. Bellows why he had not drawn upon the work of men like Rembrandt and Titian.

"Oh, but I have drawn upon them. Strange as it may seem to you, I must testify that I have often painted as much like them, and other masters who have moved me, as I possibly could, but with this reservation: I have wished to understand the spirit and not the surface. Possibly your question arises from the fact that the idea is one somewhat generally held. There are, of course, many famous



artists who are very naturally considered by the more or less thoughtless laymen as great masters, while they are in reality nothing of the sort. I am naturally influenced only by those artists of the past who, in my opinion, are significant great men. In these judgments I am often at variance not only with laymen but with a majority of our fellow artists. For instance, I don't think that Bougereau amounted to much, and it might surprise some if I claim an influence from Botticelli.

"Every great master has put his heart and his own life on his canvas; he has fed on both art and life. It is easy to imitate, just as it is easier to enjoy inventions than to make them. If an artist has a sincere will to express his own life, he will not need to bother about his originality. If added to this he be possessed of rare personality, a man both witty and wise, a profound nature, in other words, he may well be called great. For myself I cannot know what of these I possess. I must take, develop and use what I have."

Then he went ahead and did it, and his present works are the result. But let it be understood that this is not to be an exposition of Mr. Bellows' work as a painter. It is that his work is representative of a splendid *attitude* toward art and life that matters, and by that attitude he is enabled to produce really original work. How he does it is of undeniable interest, and he has frankly given of himself in this interview to place before us every helpful experience.

Whether we practice an art, a profession, or a regular business, whether we are housekeepers, teachers, merchants, lawyers, craftsmen or anything else, it is our attitude toward our work that gets results. What George Bellows, by sheer grit and force of character, has done in painting, we can, by similar grit and force, do in our own work.

"It is resolution and determination and high intelligence that make for achievement," he declared. "The theory of standardization is one thing. It is efficient. But it is not beautiful. To standardize our methods is to court drudgery and monotony. It is to follow the wiles of tradition whether they are reasonable or not. It is to be conventional for the sake of convention, and to kill individuality and in-

vention for the want of initiative. Standardize, yes. Our purely physical processes, the unimportant details of our daily work. But anything that is worth doing is entitled to thoughtful consideration, and to standardize it is to rob it of that variety and spirit that make it worth while. Or if standardizing is inevitable, let us put it on the high plane of our personal endeavor and not accept the present standards as adequate.

"If we must standardize let us improve the standards. Let us improve them to their very highest development and then



Gramercy Park, Spring



The Studio

itects, our furniture makers and many of our better craftsmen. They adhere strictly to period style, to ancient and well-worn doctrines.

"Now as for me," he went on, "I do not believe in period style. It seems second-hand. All living art is of its own time. Period style is a reversion to past types. Period styles of the present day would be desirable and would vary with their locality. There would need to be no monotony. These styles, if they were devised, could be as glowing, as virile, as truly fine as any that we now worship, for they would be of our own time. We would understand them. We could do them better. They would have greater significance for the layman, for they would not be shrouded in mystery and obscure allusion."

"Then," we prompted, "what would you suggest to attain more general initiative?"

"The fault lies with our methods of education," replied Mr. Bellows. "Take your schools of architecture, for instance. They teach conventional architecture, period architecture. I do not believe in education as an end, so much as in the opportunity for men of imagination to have opportunity. But your schools interfere with such an opportunity.

If an architect tried to create something independent of 'periods' he would have a hard time to place his work. And yet all the possibilities of significant form have not been exhausted, have they?" We had to admit they have not. "Why, then, should architects, or any craftsmen, worship the 'period' as they do?" questioned Mr. Bellows. "If there are further significant forms to be originated, and philosophy agrees that there are, I can see no reason why we are bound to the existing forms and scorn any attempt to create the new."

The harking back to Greek and Roman models for today's buildings should not, he believes, be countenanced. "I am sick of American buildings like Greek temples, and of rich men building Italian homes. It is tiresome and shows a lack of invention. Greek temples with glass windows are foolish."

"How would you propose to get away from that idea?"

"A new spirit of education," answered Mr.

(Continued on page 202)



Easter Morning

perhaps we may justly standardize."

What, then, does Mr. Bellows himself do to exemplify this ideal? What is the secret of his success? With his trenchant comments on art and its wide range interspersed, consider Mr. Bellows' own words.

"There is no new thing proposed, relating to my art as a painter, that I will not consider," Mr. Bellows announced. "The fact that a thing is old and has stood the test of time has always been too much a god. What should interest us is exploration, not adaptation. Take, for example, our interior decorators, our arch-

# A Group of Representative Decorators



*Duncan Fraser is Scotch by birth and training, and has been in this country a number of years. He is just completing a large country house at Farmersville, Pa., for H. A. Snyder and in this connection is combining the rôles of architect, landscape architect and interior decorator*

*Franklyn P. Duryea is head of the firm of Franklyn P. Duryea and Company, which was established in 1896. He has decorated some of the most beautiful homes in New York and other cities, and is responsible for the decoration of the Knickerbocker Hotel, which was recently turned into an office building*



*Harry J. Davison styles himself a "house surgeon," which means that he specializes in remodeling houses—externally as well as internally; his success in this field has been quite remarkable. Mr. Davison is a graduate of Columbia and is well known as a lecturer on interior decoration*



*Charles M. Willson was for some years connected with the firm of W. & J. Sloane in their decorative department. At present he is president of Barton-Price and Willson, a firm organized two years ago which has achieved a very notable success in a very short time*

*J. C. Demarest is head of another young firm of decorators. During the past few years this concern has done a great deal of excellent work—principally country houses and apartments—and it is soon to move to larger quarters on Madison Avenue*





# Kansas City's Liberty Memorial

By J. E. McPHERSON, Secretary of the Liberty Memorial Association

PART II (continued from July issue)

BETWEEN January 16, 1919, and March 21, 1919, thirteen meetings of the joint committees were held, to all of which the general public was invited. These meetings were held to acquire information as to the notable monuments and memorials of the world, the significance of the various types, to secure expert advice as to what form an appropriate memorial should take, to enable the members of the committee to vote intelligently and to arouse public enthusiasm for the movement.

Addresses were delivered at these meetings by Mr. H. Van Buren Magonigle, architect, of New York; Messrs. D. H. Perkins and Jarvis Hunt, architects, of Chicago; Miss Nellie V. Walker, sculptress, of Chicago; Mr. George E. Kessler, landscape architect, of St. Louis, and Messrs. Henry F. Hoyt, W. D. Wight and Charles E. Shepard, local architects.

During the course of these meetings brief talks were made by many of the members of the committees, and one evening was given over to addresses by members in advocacy of various types of memorials as follows:

- a. A memorial temple.
- b. A memorial which shall have a building, including an auditorium, for its base.
- c. A municipal university.
- d. A community house.
- e. A cross-state road with monumental approach at Kansas City.

Meanwhile the Committee on Public Opinion made an exhaustive study of what is being done in other cities in the way of memorials, and sought the advice and opinion of expert architects, artists and sculptors of the world along these lines.

With the feeling that many persons would hesitate to speak at the larger meetings, but would be glad to speak at neighborhood meetings, the Committee on Public Opinion arranged for such meetings in different parts of the city. Fifty-five thousand invitations were distributed by the school children in homes throughout the city. The meetings were held at five different high schools between March 14, 1919, and March 19, 1919.

The purpose of these meetings was to give the public an opportunity to express their views relating to the general type, form and location of the memorial. At each of these meetings the committee presented a general statement of the organization of the Association, the method by which it had been carrying on its work and the desire to get the most complete expression possible on the part of everyone in the community. Stereopticon views of many well-known memorials were also shown.

The consensus of opinion expressed at these meetings was in turn reported to the meetings of the Joint Committee. The Committee reported Kansas City to be in an exceptional position in regard to the memorial from a topographical standpoint, and found a spirit among our people and a willingness to support a memorial that should be adequate in all its appointments, unusual in its location and worthy of the citizenship of this city, and the great ideals it is intended to perpetuate.

The question of whether the me-



Kansas City Monuments—The August R. Meyer Memorial. Daniel Chester French, sculptor

morial should be built by Kansas City, or whether the residents of contiguous territory should be invited to participate, was determined at a joint meeting on March 27, 1919, by the adoption of the recommendation of the Committee on Territory, "that the memorial should be built in Kansas City by Kansas City."

At a meeting of the Joint Committees on March 31, 1919, it was decided that ample opportunity had been given to all those interested to express their views as to the general type of the memorial, and that a meeting should be held on April 3, 1919, to decide finally the general form to be adopted.

A ballot was formulated setting out the various types which had been suggested and discussed, as follows:



Kansas City Monuments—The Thomas H. Swope Memorial, in Swope Park. Wight & Wight, architects. Charles Keck, sculptor

BALLOT

Mark a cross (X) in the square after your choice and sign your name at bottom of ballot.

- 1. A Monument (which may include shaft, arch or statuary group).
  - 2. A Monument Plus a Building, not for utilitarian purposes, but to house trophies of war with other matters closely related thereto.
  - 3. A Monument Building Without Shaft, not for utilitarian purposes, but to house trophies of war, with other matters closely related thereto.
  - 4. A Memorial Building with Shaft or Other Monumental Feature, for utilitarian purposes, and which may include the idea of auditorium, orchestra hall, art gallery, public forum or community house, with opportunity for sculpture and painting, and may be a repository for war trophies and records.
  - 5. A Memorial Building Without Shaft or Other Monumental Feature, for utilitarian purposes, and which may include the idea of auditorium, orchestra hall, art gallery, public forum or community house, with opportunity for sculpture and painting, and may be a repository for war trophies and records.
  - 6. A Memorial University, Plus a Monument.
  - 7. A Memorial University, Without Monument.
- (Sign ballot here)

It was purposely intended to determine only the general type of the memorial, so that as great scope as possible should be left to the architect and the Governors or Trustees when the final design came to be selected.

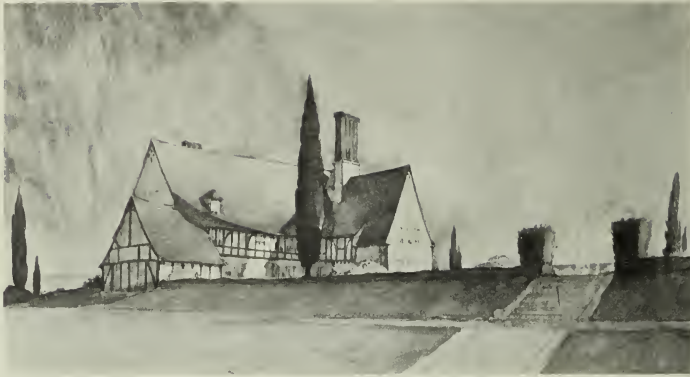
At the meeting on April 3, 1919, the first ballot taken was an informal one, to ascertain the general sentiment of the meeting. The result of the informal ballot was as follows:

	Votes
1. A monument (which may include shaft, arch or statuary group).....	46
2. A monument plus a building.....	75
3. A monumental building without a shaft .....	0
4. A memorial building with shaft or other monumental feature.....	26
5. A memorial building without shaft or other monumental feature.....	0
6. A memorial university, plus a monument .....	6
7. A memorial university, without a monument .....	6

Following the informal ballot, the formal ballot was taken with the following result:

	Votes
1. A monument (which may include shaft, arch or statuary group) .....	39
2. A monument plus a building .....	94
3. A monumental building without shaft .....	0
4. A memorial building with shaft or other monumental features .....	21
5. A memorial building without shaft or other monumental features .....	0

(Continued on page 184)



*A preliminary perspective sketch for a country house*

## Developing the Country House

*Drawings and Models from the Office of Albert Joseph Bodker, Architect*

By ALWYN T. COVELL

HOW many prospective builders, who approach the question of house design with deep misgiving, would not like to step, for a moment, behind the scenes in an architect's office, and learn at first hand how the country house is developed through plans, sketches, drawings and scale models?

It is safe to say that all but a negligible fraction of the misunderstandings that often arise between architects and their clients result from a lack of general knowledge of how an architect works. And very considerable expense can be avoided if the client knows up to what point changes can readily be made, and beyond what point changes are both difficult and expensive.

At the outset, an architect makes rough sketches of the plan and exterior of the house simultaneously. The plan must meet the clients' requirements, and must also be a good plan in itself. It must also find a measure of expression in the exterior aspect of the house. Sometimes the client outlines a quite definite plan for the house, sometimes it is a certain kind of exterior which he insists upon.

An informal plan cannot be fitted to a formal exterior, and a rambling,

picturesque exterior cannot be built upon a formal, symmetrical plan.

With the plan settled upon, at least in its main features and character, the rough sketch for the exterior is studied and conferred upon before the final working drawings are commenced. At this point the question of style arises, and it is decided if the house is to be, for instance, Georgian, French, Italian, or whatever else the recommendation of the archi-

tect and the preference of the client may determine.

Accurate scale drawings are then made, a drawing for each side of the house, and a plan for each floor. These are carefully drawn to a proportional scale usually a quarter of an inch in the drawings equalling a foot in the actual house. These drawings are made on tracing cloth or tracing paper so that blueprints may be made of them for the use of the contractor and others who will later be engaged in building the house.

By means of these drawings the architect solves all the problems involved in the house, and is able to show the client how, in every particular, the house is laid out. To convey an idea of the pictorial aspect of the house, a colored perspective sketch is usually made, a sketch such as is reproduced at the head of this article.

The working drawings, mentioned above, do not give this pictorial effect, because they are really more like diagrams, and are intended only, as their name implies, to work from.

The obvious limitation of a perspective drawing is that it can show the house from only one point of view, and to the client who cannot readily visualize a reality from a picture, the



*A scale model of the Ohmer house, photographed into an actual landscape setting*



*The first study for the Will I. Ohmer house, at Dayton, Ohio, designed by Albert Joseph Bodker, Architect*



*The architect's revision of the same house, showing the design almost exactly as executed*





The Thomas J. Wood house, in Tulsa, Oklahoma, as first designed in Georgian style. Albert Joseph Bodker, Architect



Model of the Wood house, photographed into an actual landscape, and showing revision toward French type

actual appearance of the house is conjectural.

It has recently become the practice among architects who work thoroughly and conscientiously, to prepare "scale models," made to correspond with the working drawings. These models are usually made on the proportion of one-quarter of an inch on the model equalling one foot on the actual house. A house, for instance, sixty feet long would require a model one foot and five inches long.

Architectural models are made in various ways, according to the manner of the maker, but the clay model is highly practical, because it can give the architect an opportunity to re-mold a roof-line, or make some other changes in the three-dimensional aspect of the house.

The illustrations show several country houses designed by Albert Joseph Bodker, and afford an interesting study in the development of the design of the country house.

In the Ohmer house, for example, the first perspective drawing shows a dwelling of the type of the minor French château. In the second drawing considerable changes are apparent, though the French château remained as the archi-

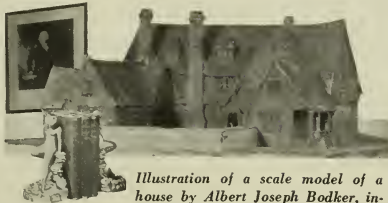


Illustration of a scale model of a house by Albert Joseph Bodker, indicating the actual size of the model

tectural character of the house. It was from this second drawing that the working draw-

ings were made, and also the scale model.

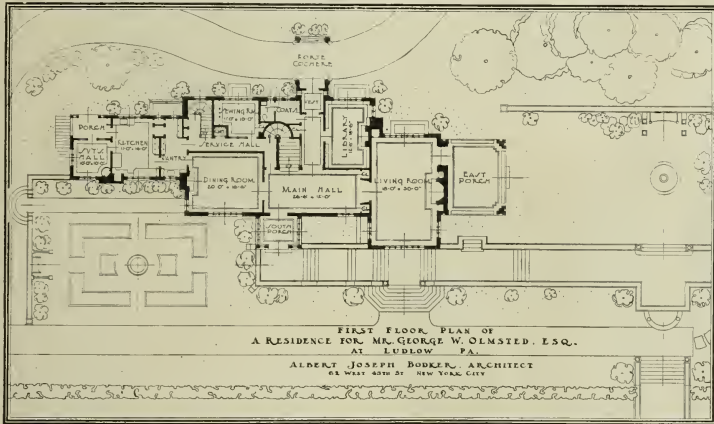
By means of double photography this model is introduced (photographically) in an actual landscape setting, though it is but a few inches long. Its true size is shown in the illustration directly to the left. But the real effect of the house is conveyed by the model in a way that no drawing could accomplish.

An interesting comparison may be made between the perspective drawing for the wood house and the scale model. As first designed the character of the house was distinctly Georgian, while in the model, made as the house is actually to be, the design has been changed to something suggesting the

French château type.

The Georgian character was largely eliminated in the elimination of the Palladian windows in the two low wings, and the French château character was largely introduced by the tall dormer windows, with steeply pointed roofs. In the illustration of the model, double photography again performs the *tour de force* of placing a little clay house model, about two feet long, in an actual setting in such a way as to make it very closely resemble the finished house.

The illustration of (Continued on page 193)



A plan showing the Olmstead house and the layout immediately surrounding it



The scale model of the Olmstead house, photographed into the actual setting of the finished house as later built, and shown in illustration to the right



The George W. Olmstead house, Ludlow, Pa., as built, shown for comparison with the scale model preceding. Albert Joseph Bodker, Architect



# The Rue de la Gaieté

## A Little Known Quarter of Old Paris

By FRANCIS F. FULTON

THE rue de la Gaieté has given its name to a little section, near the Quartier Latin, of old houses, winding streets, and unexpected squares, cut by the broad Avenue du Maine, a section that is to Paris what the old Bowery was to New York. There are narrow passages between low stone houses—street, sewer, stable, and chicken yard in one. There is the Avenue, with its bazaars that supply all your wants, at a minimum price, from a cradle to a wreath of indestructible flowers. And there is the rue de la Gaieté itself, bristling with signs, photographers, tailors, movies, cafés and theaters, where the quarter amuses itself.

Those whom Paris calls its little people are here. Shopkeepers, round and smiling, contented with life and vin ordinaire, bustle along the streets. Workmen throng its resorts. Artists gather in its cafés and discuss Brittany, Provence, and the blindness of juries. Some day a master will do for the quarter what Degas did for the Opera, but the painters who live in it will go on talking about somewhere else, for to most people art is not only long but also a long way off. The resident criminals take a more active interest in neighborhood affairs. A restaurateur, on the top of the Butte Montmartre, who has always lived in Paris, feels safer among the famous Apaches, who exist, she says, for the benefit of the tourists, than among the unadvertised underworld of the rue de la Gaieté. "No, monsieur," she confided to me, "I would not trust myself there after dark. For two sous they will cut you in very small pieces, monsieur, and drop you in a pit. And I, I prefer to remain in one piece."

Her fears are, probably, exaggerated, for the streets are always crowded, and never more so than on summer afternoons, when a wagon circus or a band of gypsies gives a performance on the Avenue du Maine.

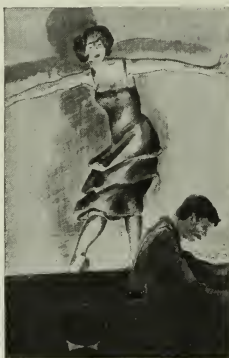
A rickety wagon, with a weary team, stops near the sidewalk, and the driver disappears inside. Presently, he comes out in tights, and juggles cannon balls while a crowd gathers. Then he balances furniture, a table, a chair or two, on his chin, and, if it is a very good circus, a little monkey climbs to the top of the swaying pile. Madame leaves her cooking to come out and dance with a tambourine, while the strong man plays an accordion. All

tambourine dances have the same ending, but whether the collection is light or heavy, she climbs into the wagon with a smile, and the man smokes until another crowd has gathered. (The gypsies are less elaborate. Two or three, in gay costumes, appear from nowhere with mandolins and guitars and begin to sing.) Though their voices are often harsh and cracked, the weird melodies suggest open country and fresh breezes and the murmur of brooks in the mills.

Very different from the gypsy songs is the program at the café chantant. The clatter of the city sounds in every note. From a little raised platform the performers shout their chansons and stories at the hatless women and black-shirted men, who drink at the round tables. The beginning and end of the chansonnière's career is in these out-of-the-way cafés. The older singers, striving to make up for voices long since gone, sing with an abandon never equalled, perhaps, in their more prosperous days, and the younger, intensely alive from frizzled hair to clicking heels, with sharp, staccato gestures, create a vivid and dramatic picture of their songs.



The spectators pack these old theaters



The café chantant

Unfortunately, most of these will not bear unexpurgated translation, but a piquant humor saves them from a too crude vulgarity.

The Café des Milles Colonnes, around the corner, was a fashionable suburban resort in Louis XIV's time, and, with a little imagination, one can picture the gay carriages driving through the fields, or the sedan chair of a

France, made their Parisian début in the rue de la Gaieté, and today, as in the café chantant, the youngsters are getting their early training.

The dramatic effect that these theaters achieve with the scenery and costumes at their command is remarkable. Three or four roughly painted curtains and an odd assortment of properties supply the settings for twenty scenes. The costumes are seldom

(Continued on page 207)



Gypsies

famous beauty being carried to the café from the faubourg St. Germain. At the time of the Empire, Paris had spread out to the café, but beyond were still open fields, and the Milles Colonnes became a duelists' resort. Today it is a haunt of the lowest order of Parisian criminals.

In the cafés and streets one meets the quarter only casually; to become acquainted it is necessary to go to two of the theaters on the rue de la Gaieté, the Casino and the Gaieté Montparnasse. In these old theaters, devoted exclusively to revues, is to be found the real expression of the community's life. The spectators, that pack them from footlights to roof every night, greet the actors who amuse



Artists gather in its cafés



The last dance of Jeannette la Noire!

# Summer Awakens the Spirit of Pageantry

## Outdoor Acting Yearly Grows in Popularity

*Photographs copyright by Keystone View Company*

THE popularity of outdoor plays, masques and pageants is constantly on the increase, and not only schools and colleges but civic and municipal societies have found in this type of entertainment a great means toward bringing people together in both cast and audience.



*A group of photographs of the outdoor presentation of King Arthur and the Knights of the Round Table, given by the girls of Mills College, California*



*King Arthur's jester and two ladies of the court in the Mills College outdoor play*



*King Arthur kneels before Queen Guinevere, and Modred, the Black Knight, completes the group*



# Practicality, Imagination and the Designer

## A Study of the Work of Walter J. H. Dudley

By MATLACK PRICE

Illustrated from original sketches by W. J. H. Dudley

THE appreciator of the imaginative, resourceful, versatile designer has long held in his highest esteem such master-minds as William Morris, Walter Crane, Lewis F. Day and C. F. A. Voysey of England. And if he liked rather more radical departures in design he found much to interest him in the master-designers of Munich and Vienna, who were mostly architects, but who could focus their minds with remarkable adroitness and effectiveness on the design of a bit of jewelry or a monogram.

In this country the imaginative and versatile designer is not so easy to find. He exists, not plentifully, but in numbers such as to be creditable to his country. The difficulty in finding him, and in knowing the work of his hand, comes mostly from that tradition of the anonymity of the designer which has probably done more than any one other thing to retard the development and postpone the supremacy of our industrial art.

The anonymity of nearly all our designers in the field of industrial art has had many disadvantageous results. The public has been denied the opportunity and the pleasure of recognizing and enjoying the work of any individual designer, and many men of real ability have hesitated to become industrial designers because of the consequent loss of their identity. There are more men painting quite unnecessary pictures because they can sign their names in the lower corner, than there are men designing beautiful chairs—because they cannot sign their names on the bottom of the seat. Some day perhaps the seal of custom will be broken, and we can add to our cherished possessions a beautiful coffee set, signed by a great sculptor, or a chair signed by a great architect. And there would be great names in the field of in-



The original working sketch for the first two pieces of Mission furniture. The notes and dimensions in this interesting document are characteristic of Mr. Dudley's manner of working

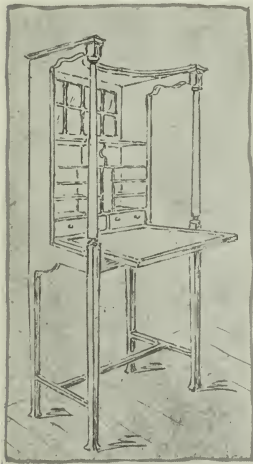
dustrial design, too. Do many of us stop to reflect on the conditions that obtain in industrial art when we can name no chair (except the Morris chair) by its designer's name since the time of Chippendale, Hepplewhite and Sheraton? We associate no great names with textile or wallpaper designs, with silverware or furniture designs. One result is the repressed ambition of an otherwise inspired designer. Another is the scot-free escape of the admittedly poor designer, the mediocrity of whose work, because it is anonymous, is never identified with him.

It is an interesting fact that very few designers start their careers with the intention of becoming designers. Usually they drift into the draughting room, possibly with some art school training, from various other occupa-

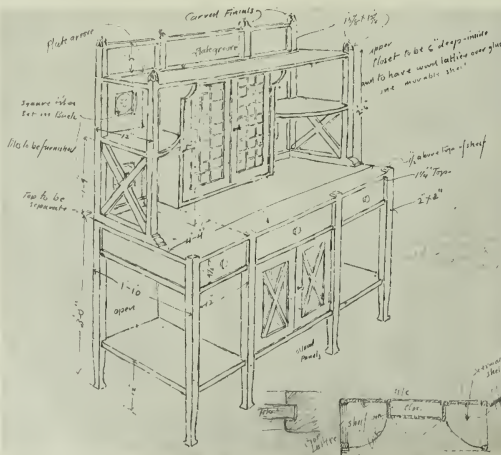
tions, or they work their way up from the shop. The first type usually lacks the practical training in how things are made which should be one of the true designer's greatest attributes. The second type usually lacks the esthetic taste and the qualities of vision which characterize the man who has had at least some part of an education in art.

Few men, as I have said, start out with the definite idea of becoming designers in the broad sense of the term. The true designer does not see the idea of "design" as limited to any narrow confines. "Design," to him, means the creating of anything in such a fashion that it shall be beautiful, expressive of its purpose, and practical from the point of view of its actual making or construction. It means an inclusive art, applicable to the widest variety of problems, so that the designer's training is a matter of great diversity. He must be observant and ingenious. "Resourceful" is perhaps the single word that best sums up the real designer. With all his vision and imagination he must be able to cope intelligently and ingeniously with the mechanical facts involved in the thing he is designing.

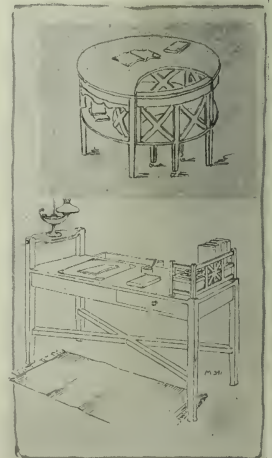
In Walter J. H. Dudley, master-designer, there exists a unique opportunity to study the method of training of a man whose initial intention even from pre-student days, was to become a designer—a designer of the versatility of William Morris. Mr. Dudley's school training consisted of work at the Art Student's League, in New York, and one term at the Brooklyn Institute of Arts and Sciences. At the League his instructor was George de Forest Brush, and his purpose was to learn to draw. He realized what many ambitious beginners fail or refuse to realize—that no mat-



An unusual and graceful design for a desk—an interesting "pre-Mission" design

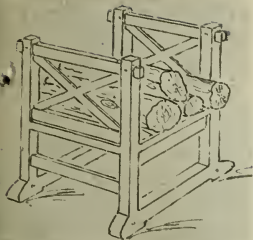


A working sketch for a Mission sideboard. The notes and dimensions on this drawing make it a very interesting study of the true designer's method habitually employed by Mr. Dudley

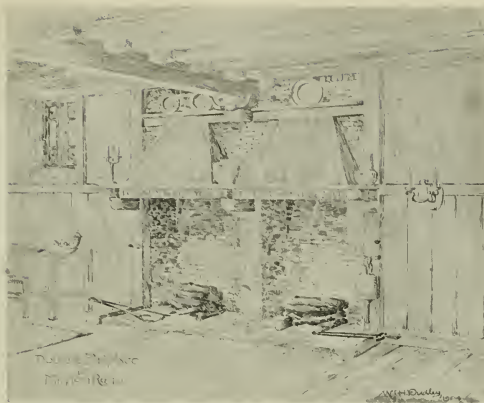


Two adaptations of the Mission style in desks, the circular one above being especially interesting





A frank and vigorous design—  
solution of a special problem—  
a rack for firewood



An interesting pen drawing by W. J. H. Dudley. Among other things it illustrates the advantages of an architectural training to the designer



Mechanical ingenuity in design  
is illustrated by this adaptable  
tea table

ter how brilliantly their ideas might develop, they would be seriously handicapped if they could not draw them both vigorously and accurately.

At the conclusion of his work at the League, his instructor advised him to spend three years in an architect's office, which he did, the architect being Mr. H. Edwards-Ficken. Knowing Mr. Dudley's purpose in spending three years in architecture, Mr. Ficken gave him all the interior work to study and draw in detail, so that he would acquire a practical, first hand knowledge of construction, and of the making of working drawings. A working drawing not only shows what a thing looks like, but tells the man in the shop how it is to be made. It shows and records not only form but construction. And Mr. Ficken gave out a piece of advice of inestimable value to the young designer. (He probably gave more than one, but this one we are able to quote and hand on.) He said: "Whenever you see a thing you want to use, or reproduce or adapt, *measure it*. Always put dimensions on your sketches and drawings." To anyone who has never made a drawing for anything he has wanted to have built or constructed in any way, the deep sig-



A photograph of two of the Mission pieces  
which revolutionized a nation's ideas on  
furnishing

nificance of this advice may not be apparent.

The advice to "*measure it*" is only typical of the practical training which Mr. Dudley acquired in his three years in an architect's office. He had always a wide interest and curiosity in design—and he was *observant*. This is a non-technical point, but one of the utmost importance to anyone who would become a designer. Ideas are about us everywhere, and the quick-witted designer will never let one escape him. Mr. Dudley was always addicted to sketching—another distinguishing habit of the true designer, and a habit which is practiced by few today. An instructor can harrangue his class for term after term about the inestimable value of sketching—but the students, unfortunately, do not believe him. They do not believe that sketching will not only give them proficiency as draughtsmen, but will also train their observation and, incidentally, give them countless records of specific things which they will find of actual practical use throughout their careers. And if sketches of such things as furniture also carry measured notations of dimensions, they become doubly valuable.

In 1896 W. J. H. Dudley was ready to be a designer, and called upon Mr. Joseph P. McHugh, of the old "Popular Shop." In those days general taste in furniture and the

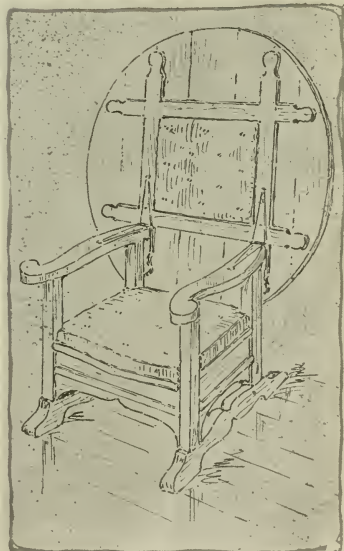
decorations of the home were barely emerging from the dark days of "cosey corners" and "Moorish grilles"—in fact, they had not emerged, and the "Popular Shop," which was importing things from Liberty's of London, and selling Morris chintzes and Walter Crane wallpapers, was an oasis of good taste, and years ahead of its time. Mr. McHugh was a man of vision, imagination and good taste, and was doing everything that he could do to popularize better taste in the American home. W. J. H. Dudley became his designer, and is still the designer, with Joseph P. McHugh's son.

One of the first, and one of the most widely known of the groups, or types of furniture which Mr. Dudley designed was the "Mission." The real origin of this style, the popularity of which swept the country from coast to coast, is already almost lost in the mists of antiquity, and it is interesting to give a paragraphic history of it.

An unusually interesting little church, the Church of the New Jerusalem, had been built in San Francisco, about 1900, its general character following the simple, almost primitive style of the early Spanish missions of



A type of furniture which added graceful  
panels of willow to the earlier straight-line  
forms of the Mission



In this chair which can also be a table there  
is apparent a fine quality of vigor in design  
and direct expression of construction

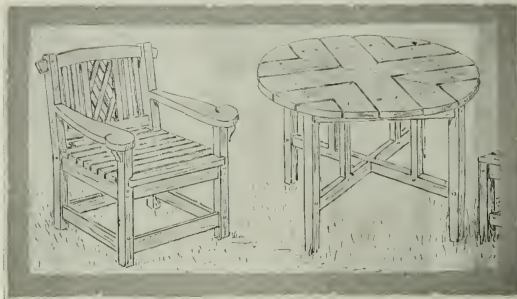
California. The architect, A. Page Brown, believing in consistency, provided chairs instead of pews, and had these chairs copied from primitive Spanish mission chairs. A friend of Mr. McHugh, knowing his interest in the unusual, sent him some photographs of the new "Mission" chairs, and this came at a time when people were ready for a whole new creed of simplicity in furnishing. The ponderous, over-carved Flemish pieces were at the end of their popularity, and "period" furniture, as we know it today, was obtainable only in the antique or in specially made reproductions, while furniture design in general was at a very low ebb of tawdry bad taste and insincere workmanship.

So Mission furniture was made—first the two chairs, seen in the original working drawing, and a settee, and following upon them as fast as they could be designed and constructed, an amazing variety of pieces developed in the Mission style. The wood, for the most part, was native American white ash, stained forest green, brown or black. Chair seats were of rush or heavy leather, and the utmost simplicity was maintained in all the designs.

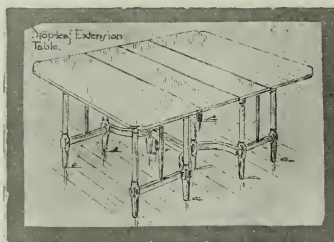
Great ingenuity is apparent in the circular writing table with its hinged seat, shown in one of the illustrations. This was typical of many of Mr. Dudley's Mission designs, while others were direct, though refreshingly unusual solutions of diverse special problems such as the rack for firewood, the slipper box and the little stand made to hold the folded morning paper at the breakfast table.

The working sketch for a Mission side-board is distinctly interesting, with its numerous construction notes and dimensions. This kind of perspective working drawing was usually filed away as Mr. Dudley's own private record of a piece, and when he made a tracing for the cabinetmaker, the real working drawings consisted of regular flat elevations of front and side, a plan and a few full-size details—always a "full-size" of the tapered legs.

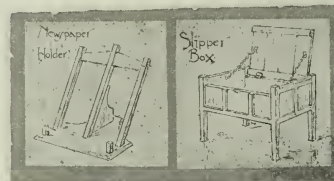
Following a profusion of varied Mission designs, Mr. Dudley made an even greater number of designs for willow furniture. The breakfast table, with four nesting chairs is



For use in the garden Mr. Dudley developed a group of sturdy pieces of furniture in chestnut



The problem of designing an extension table which is both practical and attractive is a distinct challenge to the designer



It is in such special design problems that the resourcefulness of the designer declares itself

typical of the ingenuity of these designs, which always showed not only a vivid imagination as to the utility of the piece, but an incisive practical grasp of the structural possibilities of the material used.

After years of designing in willow, he evolved an interesting type of furniture which recalled the earlier straight-line ash frames of the Mission days, considerably lightened in dimension, and with the added grace of panels of willow.

Garden furniture, nursery furniture and every special piece made to meet some special requirement were as much a stimulus as a problem to Mr. Dudley's inventive mind and ready hand. The mechanical necessities in the design of such pieces as the extension table, illustrated, always quickened his interest, for in such cases greater resourcefulness was required in order to make a thing which would also be attractive and graceful.

Certain fundamental traits are apparent in all the many things which Mr. Dudley has designed in his twenty-five years of combined opportunity and responsibility. There is a striking quality of vigor and spontaneity in his designs—a sense that he must have been intensely interested in each one for its own sake.

And there is the mark of the master-designer in the direct expression of structural facts which is evident in all his designs. His chairs are as strong as they look, and look as strong

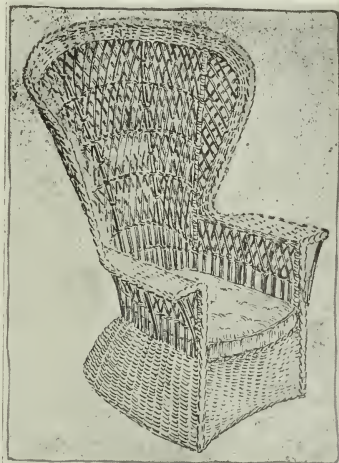
as they are. This kind of design involves esthetic integrity as well as a sure and positive knowledge of construction. I do not recall any of Mr. Dudley's designs that was a compromise, or a half-studied solution of the problem involved.

The field of industrial art has need of such designers. In general, all the work which Mr. Dudley has been called upon to do has been of the kind shown in the illustrations, and it happens to be the kind of design with which he is most in sympathy. The true designer, however, must always see design as an inclusive thing, a spirit or genius rather than a method or a set of formulae pertaining to one style or manner of doing things.

Considering the field of industrial design in general, there is apparent a prevailing lack of individuality. According to the fad or fashion of the season, everybody makes about the same kind of thing—"Chinese" black-and-gold decorated furniture one year, pseudo-Italian polychrome the next. There are plenty of sound commercial reasons for keeping in step with the fashions in furniture or textiles or whatever else—but I have never thought there was any good reason for mere copying in order to be abreast of the times. The market for individuality is always open—the difficulty has been to secure it.

There are always different ways of doing the same thing, and similar ways of doing different things—and the personal ingenuity and resourcefulness of the designer should be apparent in the work of his hand. The influence of fashions of the hour notwithstanding, general public appreciation is quick to focus itself on the thing that is unusual and different from the ordinary output. The designer of ability can set styles as well as follow them, according to the nature of the problem before him.

It is in this that Walter J. H. Dudley is proclaimed a designer in every most significant sense of the term. He meets utilitarian requirements with designs which are ingenious as well as beautiful. He thinks accurately, in terms of dimensions and materials, but leaves his vision and imagination free to do the thing he set out to do, and has done throughout his career—to design.



The design of all-willow furniture involves an intimate practical knowledge of willow construction



A breakfast set in willow, expressing the designer's knowledge of material, as well as of practical utility



# Incidental Architecture in the Garden

*From the Work of Albert Joseph Bodker, Architect*



*A highly architectural manner of linking house and garage is seen in this brick wall, with its Renaissance fountain. Residence of Harry A. Logan, Warren, Pa.*



*An interestingly designed covered walk which, like a cloister, connects the house and garage of E. C. Dewitt. An unusual bit of "incidental architecture"*



*The garden may be rendered delightfully livable by the introduction of such details as this covered seat, which not only combines the picturesque and the practical, but also adds an interestingly architectural note to the garden*



*A picturesque garden door in a rough-textured wall that separates the garden from the service yard. Such a romantic detail adds inestimably to the charm of a garden. Residence of George W. Olmstead, Ludlow, Pa.*







*Panelling of unpainted pine, with fireplace, from an old house of about 1730, at Coventry, Conn.*

## The National Cultural Influence of the Metropolitan Museum of Art

By GARDNER TEALL

*Illustrations through courtesy of the Metropolitan Museum of Art*

"**W**ORK of art," wrote Paul Gautier, "throws its light on the human soul, illuminates its dreams, its sorrows, its aspirations, its joys and its doubts—not only because it proceeds from the spiritual life, but because it often serves as its motive, means and subject. . . . The work of art is a profound synthesis of the soul of beings or of things and the soul of the artist. It is impregnated with the spirit of a society, period and country. It is full of instruction about nature, its author, and its time; not like a book, by representing the circumstances and the accessories by means of a subject, but by its manner of interpretation. Its lessons reach the judgment only indirectly. They are none the less profitable to it. The work of art is instructive in its own way, since in order to express itself it has resource only to forms, colors and sounds. Using the sensorial language, it speaks directly to the senses, and to the sensibility; it moves us before edifying us, and edifies us only because it moves us. It is expressive, in short, in its own way, only because it is beautiful, since style must needs give the feeling of the beautiful, which is its principle and agent. Its beauty is its language, its means of communication and expansion. The work of art gives us nothing, indeed, except through the aesthetic emotion which it arouses in us—through the admiration which we feel for it. This is also what makes it valuable, the secret of its prestige and charm. This gives originality and force to its teachings. This is the perfume it spreads abroad, which only those can enjoy who are able to appreciate and love it."

This being so, we at once understand that it is not enough to have beautiful things around us—we must have them revealed to us if our vision has not been born to an independent appreciation, and the glories of art are so infinite, its directions so many that the development or the cultivation of this appreciation



*"Madonna and Child," early Italian painting by Verocchio*



*"Peace and Plenty," an American landscape by George Inness*

is, indeed, accompanied by countless excursions into the realms of intellectual discovery, by countless unfetterings of our sensibilities that they may make response to the things of which true art speaks.

In the history of museums of art, the time has passed when it was considered sufficient to gather therein the works of the masters and leave the rest to the chance interest of the occasional connoisseur, without particular reference to the cultural influence a museum may and should exercise for the incalculable benefit of a great public. Today our great museums have become inspirations, not mausoleums. As such a museum progresses, its value becomes extended beyond mere local influence, though this is, at the same time, retained and even increased by the ever-multiplying points of contact which such extension of endeavor creates.

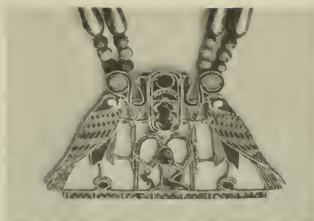
Exemplifying what may be considered nearly perfection in modern museum functioning, the Metropolitan Museum of Art stands conspicuously forth as one of the most helpful, valuable and enlightened public institutions the world over. No longer can it be regarded as merely local, either in respect to the City of New York, its birthplace and its

home, to the State from whose hand its charter was received, or to the nation, to whose cultural progress it has contributed so appreciably. It has, in fact, achieved an international fame. This is not news, but it is important to bear it in mind as we take into consideration the true scope of this remarkable factor in the development of our national culture. "For the benefit of the people at large" are the exact words which were written in the report of the committee which half a century ago urged the establishment of this Museum. Wisely were the foundations for this institution laid in the minds of that public-spirited representative group of men who had the fortunes of its inception in hand. "It will be said," they



*A piece of 18th Century American silverware from Philadelphia*

declared in a report of a meeting in the autumn of 1869—an early date for such foresight!—"that it would be folly to depend upon our governments, either municipal or national, for judicious support or control in such an institution; for our governments, as a rule, are utterly incompetent for the task. On the other hand, to place the sole control of such efforts in the hands of any body of artists alone, or even in the National Academy, might not be wise. Neither would an institution be likely to meet the requirements if founded solely by any one individual, however ample might be the provision in money—for it would probably prove sadly deficient in other things. . . . An amply endowed, thoroughly constructed art institution, free alike from bun-



*A piece of ancient Egyptian jewelry of 1406-1887 B.C.*

gling government officials and the control of a single individual whose mistaken and untrained zeal may lead to superficial attempts and certain failures; an institution which will command the confidence of judicious friends of art, and especially of those who have means to strengthen and increase its value to the city and to the nation, is surely worth consideration."

At a later meeting in the same year William Cullen Bryant declared "The influence of works of art is wholesome, ennobling, instructive. Besides the cultivation of the sense of beauty—in other words, the perception of order, symmetry, proportion of parts, which



*A Chinese porcelain of the Ming Dynasty, 1368-1643 A.D.*

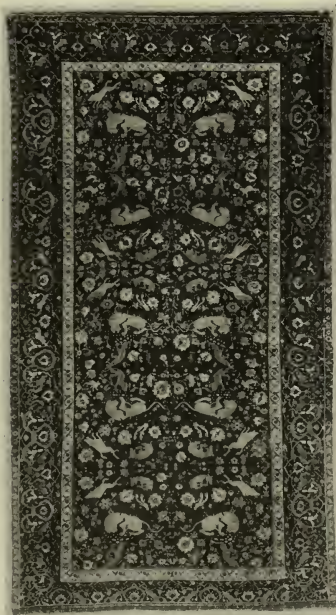
subjects, and, to that end, of furnishing popular instruction and recreation. Could anything have been more complete than this declaration, more worthy of enthusiastic support? It will be noticed that the Library of the Museum was a point given emphasis. Moreover, the Museum's collections were "to admit no works but those of an acknowledged and representative value."

When the first Museum building on the present site in Central Park was formally opened, the late Joseph H. Choate said in his address on that occasion: "A few reluctant taxpayers look at it as beyond the legitimate objects of government, and if art were still, as it once was, the mere plaything of courts and palaces, ministering to the pride and luxury of the rich and the voluptuous, there might be some force in the objection. But now that art belongs to the people, and has become their best resource and most efficient educator, if it be within the real objects of government to promote the general welfare, to make education practical, to foster commerce, to instruct and encourage the trades, and to enable the industries of our people to keep pace with, instead of falling behind those of other States and nations, then no expenditure could be more wise, more profitable, more truly republican. It is this old-fashioned and exploded idea, which regards all that relates to art as

*(Continued on page 191)*



*A 17th Century Italian embroidered ecclesiastical robe*



*An Oriental Rug from Ardebil Mosque*

is of near kindred to the moral sentiments—the intelligent contemplation of a great gallery of works of art is a lesson in history, a lesson in biography, a lesson in the antiquities of the different countries. Half our knowledge of the customs and modes of life among the ancient Greeks and Romans is derived from the remains of ancient art."

The articles incorporating the Metropolitan Museum of Art made clear its purpose of establishing and maintaining a museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred



*A French tapestry of Vertumnus and Pomona, after a design by François Boucher*



# Where Business Conquers Through Music

## A Philadelphia Achievement in a Costumed Chorus

By HARVEY M. WATTS



Benjamin Franklin, impersonated by Isaac H. Clothier, Jr.

THAT favorite of the Court, the justly celebrated Dr. Franklin, was gallantly chatting with Marie Antoinette, with the King looking on, apparently delighted at the conversation, when the court conductor Gluck came on the scene and was immediately rallied by the Queen as to a rumor that she had heard that he was to give a concert in which the music of magic as well as the magic of music was to be the main feature. Gluck assured her that that was the case, since with the assistance of Mesmer and Count Caglios-

tro he was about to astonish the court of Louis XVI and interpret not only the music of his own time, but that of the future, as well as that of the past. All this conversation went on in the most sumptuous surroundings, representing a ballroom in the palace of Versailles, and as part of the *divertissement* an extremely beautiful chorus written by Gluck in the style of a minuet, to be both danced and sung, was then taken up for the pleasure of the Queen, and a chorus of one hundred and fifty, all attired in the costumes of the period, sang the music with the greatest spontaneity, while sixteen couples, also in bewigged and bepowdered elegance, went through the minuet in a manner that not only delighted the mimic court but brought forth a tremendous ovation from a great audience that crowded the Academy of Music from pit to dome.

For one thing, the ovation came since few finer stage pictures have ever been seen in the historic Academy. The chorus, instead of sitting on rigidly regular stepped platforms, as is the usual case with choral concerts, an effect which destroys the "picture" at once, seemed to be gathered informally and natu-



R. H. Durbin, who took the part of Mesmer, the hypnotist

ally a part of one's daily life, and even a part of one's occupation. And if, as Otto H. Kahn has said with great enthusiasm, there is more real taste in all lines of artistic endeavor back of the American dollar than there is back of any similar amount of money in any foreign country, and if, as he has also said he believes, that it will be through music, in which almost everyone can play an interpretative if not a creative part, then the remarkable work accomplished by a chorus organized in a department store and made up entirely of the

(Continued on page 187)



Louis XVI and Marie Antoinette

ally about the King and Queen, enjoying the procession of the court as it came in and also the evolutions of the ballet. And then, after the *terpsichorean* preliminary, there came the dramatic dialogue in which the mysterious claims of Mesmer, assisted by Cagliostro, were proved by an actual levitation experiment before the court, and then a superb concert program was interpreted, entitled "*La Soirée de la Reine; or, A Musician's Dream*," which took in a wide range of operatic and church music, including a condensed version of *Faust*, some stunning Handelian choruses, and as a concession to a suggestion from the great Dr. Franklin, even the close harmony of negro spirituals was revealed, and the sixteenth annual concert of the Strawbridge & Clothier Chorus became a historic and important artistic fact of the year 1921.

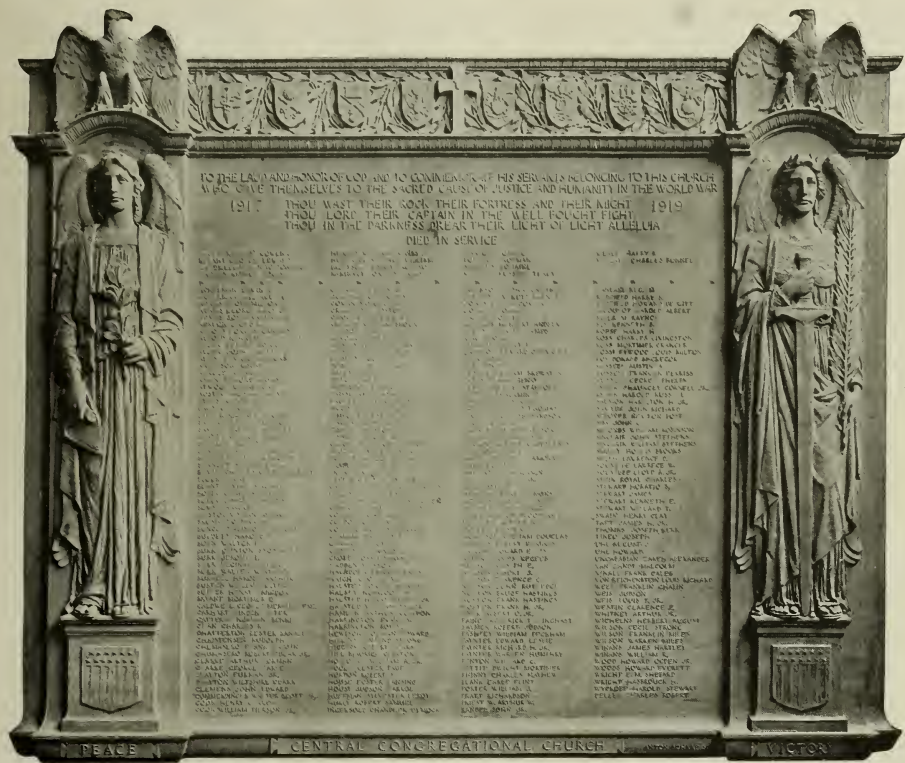
Just what a phenomenon of this kind means to the art life of America can only be appraised and appreciated when it is taken in connection with what is being done to make



Dr. H. J. Tily, who impersonated Gluck, the court conductor



The serious mien of Ben Franklin portrayed by Isaac H. Clothier, Jr.



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THE GORHAM GALLERIES

386 FIFTH AVENUE

NEW YORK



# The Hand of the Designer in Advertising Art

## Notes on the Importance of Design in Labels

EDITOR'S NOTE.—In these two pages it is the editor's intention to deal each month with certain of the more distinctive features of advertising as aided and furthered by art, and to comment upon examples which are distinguished by the merit of ideas as well as execution which raise them above the ordinary.

BY its most generally conceded definitions, "design" is that form of art which makes beautiful a thing of primarily utilitarian character.

With this as a point of departure, a rich field for design is disclosed in the label, whether for mailing purposes or purposes of designation. By way of being specific, the present discussion is confined to mailing labels. The interest and the esthetic qualities, not to speak of the advertising value, of such labels as show the hand of the designer ought to throw into conspicuous contrast the greater number of mailing labels which bespeak only the carelessness and lack of consideration of many people who are in charge of the planning and specification of printed matter.

Many firms whose business stationery, and all booklets and enclosed mailings are above reproach, or, at least, passably good, have overlooked the mailing label, and send out packages, catalogues and other things with a mere slip of paper hastily run off on a job press, or with a marked address that depends for its "style" upon the skill of the shipping clerk.

Not only is this an offense against consistency, and against the conception of good taste that is called "the sense of fitness," but it is a neglect of a distinct opportunity to advertise. I have among my examples of printed things a beautiful and evidently expensive book designed to feature a pattern of silverware. The book is bound in heavy boards, stamped in silver, is printed on fine paper and made up of excellently designed pages. A well-made box, covered with paper to match the book cover completed the whole, but here was an end to the effort of the planner. Pasted crookedly on the box was an insignificant label, consisting only of the firm's name, set in type of no especial character, and made worse by the use of a totally inappropriate and intrinsically inartistic stock typographical "ornament." This small detail was enough to seriously mar the otherwise good impression which the book could have made. The label should have been designed to conform with the book, and to give an advance impression of its fine and careful design.

The design problem involved in several different types of label is similar, though the labels may be specifically, for somewhat different uses. There are, for instance, mailing labels for general use on any and all packages, such as the examples illustrate, of Japan Paper Company, the Rosas, Stillson, Jaquish, Berkey & Gay, Bartlett-Orr, Seaver Howland and Adler-Rochester. Labels of this type should conform, in general, to the style, in letter-



In this example, by T. M. Cleland, the label is designed to fit a space on the richly decorated container of the annual book of the Locomobile



An unusual and admirably designed mailing label of intricate decorative effect, by O. W. Jaquish



Printed in brown ink, this mailing label is an effective and distinguishing mark for the two designers who use it on their packages

ing, typography and decoration of the firm stationery, bill-heads and other printed forms.

Another type of mailing label is that designed for a special booklet, as illustrated in the two Locomobile labels. Here the design conforms to the design of the book enclosed, and should be made by the same artist. It is a finishing touch to a carefully and artistically planned whole.

The third type of label, shown in one illustration which includes two Japan Paper Company stock labels, is the label which is designed and printed in complete form for purposes of designation. Relatively few business houses expend much care upon this type of label, and the two examples shown are as excellent as they are characteristic of the house which produced them. Japan Paper Company has consistently encouraged better design and typography in every kind of printed matter, and the educational effects of its own labels and mailings are quietly appreciated in many quarters.

Label design is not a complex problem, but rather one that calls for good taste and restraint on the part of the designer. From its practical function the label requires an adequate space for the insertion of the address, and a border, or other decorative treatment which will be in agreeable proportion with this space. Technically the label calls for fine, workmanlike draughtsmanship, and the best possible lettering. It is as much an evidence of the mailer's good taste and self-respect as his personal card, and is a silent but potent maker or detractor of prestige and pride of institution.

Several types of label are illustrated here, carefully selected from many, as examples of good design and good workmanship.

The illustration at the head of the article is an exceptional instance of fine work. The cardboard container of a handsome book is printed in a deep golden yellow ink, with an intricate decorative design, in which the stamp is nearly lost. Upon this container, in a space provided in the design, is a pasted mailing label, sufficiently different in design to stand out, but sufficiently similar as to be in perfect harmony with the whole.

The octagonal label below it is of such unusual and beautiful design as to arrest attention and sustain memory. Any appreciator of distinctive design or printing, in fact, would be by no means unlikely to save this label.

The label of Guido and Lawrence Rosa is at once dignified and interesting—a graceful Italian initial and well-made Italian letters characteristic of these designers' work.

From the nature and ideals of



The first label is in black, on cream paper, with a solid gold background behind the ship. The second is of unusual shape, and of fine restraint in design

their craft, printers have been one of the chief users of well-designed labels, and the remarkable thing is that the examples they have afforded have not created a more general appreciation and emulation. The Stillson, Seaver Howard and Bartlett Orr labels illustrated are typical of the printers' utilization of this logical and dignified form of advertising. The spot of solid gold in the Stillson label makes it unusually attractive, and emphasizes the colophon of the viking ship.

From a study of the examples chosen to illustrate this article it is apparent that the nature of a label for business use dictates a design of somewhat formal nature rendered in a correspondingly formal technique. In this respect the well-designed label is not unlike the well-designed book-plate.

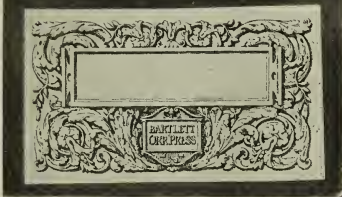
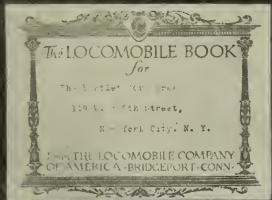
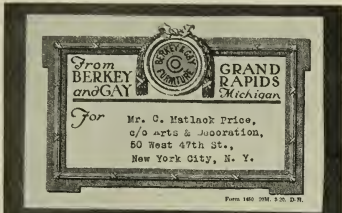
Many excellent labels, in the best of good taste, have been made entirely of type and "rules," or lines printed from brass rule, but as this type of label comes rather under the head of typography than of design in the sense here meant, no examples of the type-set label are included. The name and address in the Jaquish label are from set type, but this detail is subsidiary to the design as a whole.

The infrequency with which good labels are seen must not be supposed to be due to any dearth of ability on the part of designers, or to any lack of interest in the problem on their

part. It is due, rather, to a general neglect of the advertising and prestige possibilities of the label. There are a host of skilful and resourceful designers whose training makes them peculiarly qualified to evolve and execute exactly this form of design.

Labels are probably often neglected because of the slight cost which they would add to any printing project, and the supposition that their elimination would effect an unnoticed economy. In anything sent through the mails, however, is not the recipient's first impression a very important point to consider, and one on which to make a little additional expenditure?

In labels which are designed to be printed only in black, or in one color, much additional



Three mailing labels which illustrate the varied and effective possibilities in this detail of advertising art

effect can be secured by printing on specially selected paper. The texture of paper, or its color, or its texture and color combined can often contribute greatly to the effect of a label, and to its harmony with the wrapper or container on which it is to be pasted.

Of the labels illustrated here, the greater

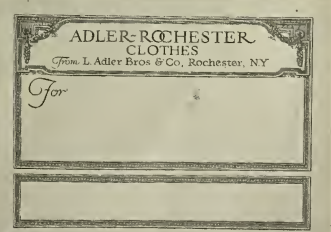
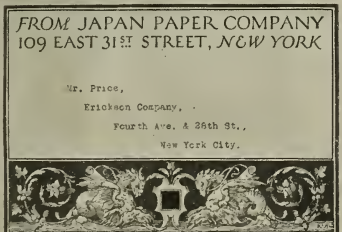
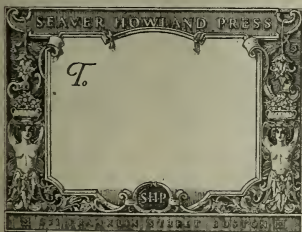


Two labels for imported paper, illustrative of the rich design possibilities involved. The first is by T. M. Cleland, the second adapted from an old Italian engraving with well set type in place of hand lettering

number are devoid of color, or color is the least important factor contributing to the whole effect. The important factor is design, as is the case in almost any example of applied art. Agreeable proportion, good relation of the scale of the design to the size of the label, good lettering and intelligent, effective use of ornamental detail—these are the points which count for most in the design of labels.

The writer, long an observer and collector of such details of printed matter as labels, has often wondered that more private individuals, or certainly photographers and commercial artists, have not adopted the specially designed label as a definite aid to advertising. For the private individual, of course, advertising is not a consideration, but a finely designed mailing label would find more uses, and arouse more personal interest than he might readily suppose.

Quite aside from the rather obvious points involved in the design and use of suitable and interesting mailing labels, the matter of appreciation is not to be overlooked. Mailing labels are another instance in which the hand of the designer has beautified a utilitarian thing and made it more pleasing and attractive, even if the recipient is one of those (whose number is legion) who take such things for granted, and who think, when they think at all, that fine printed matter, in some obscure cosmic way, "just happens."



Three well-designed labels which give evidence of the taste of their users, and suggest that the use of a specially designed label need not necessarily be confined to business houses. The central label is by the Brothers Rosa, the label to the right by W. D. Teague



# The Artists' Paris Fashion Salon



Fashion drawings by three artists:  
Georges Barbier (left), Brunelleschi  
(center), and C. S. M. (right)



MORE than ever, the artist's imaginative collaboration, quite unconcerned about the technical limitations, is much sought by dressmakers. The term "impractical" does not exist in the field of art, and as it would be unfair not to include dressmaking in this field, it might be safely said that the men who use it are quite akin to beauty in a broad, sensitive way. From a drawing, in which color or line is beautifully expressed, however impossible it might be from the technical point of view, a dressmaker who is himself an artist and a creator will derive as much inspiration as he would from a beautiful symphony, a landscape or a flower.

As the collaboration of the artists and the dressmaker becomes closer the effort on the part of the artists to ex-



Three drawings made for the artists' fashion salon by Prejelan (left), Yvon Vidal (center), and Jean Gabriel Domergue (right)



press themselves with less abstractness is very evident. At least this was proven by the Second Salon of Fashions by Artists at the Galleries of Manuel Frères. Among the exhibitors were not only artists who devote their art exclusively to Fashions, but men who occupy the first place in decorative and pictorial arts, such as W. Brunelleschi, Jean Gabriel Domergue, Sohek and Georges Barbier.

A young and talented couturier, Lucien Lelong, always very encouraging to artists and very appreciative of the value this encouragement bears to his own art, has brought to life a number of exhibited designs. Through the Salons of the Galleries living mannequins were displaying the dreams of artists.

ESTABLISHED 1846

**THE HAYDEN COMPANY**PARK AVENUE AT 57<sup>TH</sup> STREET*New York**Reproductions*

THE HAYDEN COMPANY makes in its own shops fine Reproductions of Early English Upholstered Furniture which possess all the beauty of the originals, from which they are unerringly copied, with the added luxury of the best modern upholstery. Hayden Reproductions and rare Antiques are shown in the group of English Rooms which are a centre of great interest in The Hayden Company's building.



*A Hayden Reproduction of an unusual Walnut Sofa, covered in a fine Brocade in soft browns, yellows and greens of our own manufacture.*

***Seventy-fifth Year in Business***

Show-rooms also at Rochester, N. Y.  
320 N. Goodman Street



# Paintings by an Eight-Year-Old Girl



Portrait of Violetta C. Raditz by Lazar Raditz



**R**ADITZ, VIOLETTA C., 150 North Twentieth Street, Philadelphia, 361, 372, 629, 662, 665.

This simple little index announcement in the catalogue of the Philadelphia Water Color Club's Eighteenth Annual Exhibition at the Pennsylvania Academy of the Fine Arts last November told so extraordinary a tale, even in these days of Pamela Biancas with all sorts of international reputations for precocity, of the ability of a little girl of eight to match her work with the best artists that this country knows, that it was only the fact that five drawings in color by Violetta were "on the walls of the Academy," as the phrase ran, that convinced the skeptical who are suspicious, as well they may be of all prodigies.

Yet, after all, sending to the Academy came as a matter of course to Violetta—even if she was only in her eighth year when the water color show opened on November 7. For had she not been drawing since six, and had she not been particularly stimulated to make her very exotic and original studies of fantastic costumes in which all her creations indulge themselves by a visit to Chu-Chin-Chow? One might, indeed—confronted by three score and more of Violetta's drawings on the walls of her father's studio, shown only to friends who understand the indifference of Violetta and her parents to any claim for abnormal talent, think he was in Bakst's atelier. But it is all the original work of one who knows nothing of Bakst from book designs and is sheer fancy working out in color and design the decorative whimsies of a very wistful but perfectly natural little girl. For the child-artist in her home life and at school is just like any other active-minded child who, as in her case, is eager for knowledge, stands well in her classes and is fond of stories and of poetry.

That her drawings were accepted as works of art by those who were past masters in American art (the jury of selection of the exhibition being composed of Joseph Pennell, Childe Hassam, George Harding, Blanche Dillaye, Elizabeth Shippen Green Elliott and Hugh H. Breckenridge, the jury also that hung them being made up of Pennell and Harding) is a direct answer to those who, after the fact, held that the drawings were mere "spots of color," since while color of the richest sort, including the use of gold and silver tints, is freely laid on by the child artist to fill out her backgrounds and give oriental sumptuousness to her costumed children, the great point about

(Continued on page 206)







*Italian Cloth Merchants—from a miniature in the Riccardi Library, Florence, Italy*

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# Kansas City's Liberty Memorial

(Continued from page 161)

6. A memorial university. . . . . 0  
 7. A memorial university, without a monument. . . . . 2

Upon the announcement of the result of the formal ballot, a motion was made to make the choice unanimous. The motion was carried by standing vote with great enthusiasm.

In view of the many memorial buildings in contemplation and under construction throughout the country, it is interesting to note the unanimity of opinion against a monumental or memorial building without shaft or other monumental feature. In neither of the ballots did either of these types of buildings receive a single vote. On the first ballot 96 per cent of the votes were for a monument or shaft, and on the formal ballot 98 per cent.

In all of the addresses made and in all of the discussions in our meetings, the dominant note seemed to be that our memorial should, above all things, be of inspiring beauty, chaste in design and composition and that utilitarian features, if any, should be subordinated and incidental.

On account of the approaching Victory Liberty Loan Campaign and other local conditions, the subcommittee decided that the financial campaign should be postponed until the autumn.

The campaign began on the day named and was concluded on November 5, 1919, with total subscriptions of \$2,517,095.00.

When the Committee on Location had determined to recommend the site finally selected, the commanding site, its unusual topography, its extent (comprising more than forty-one acres) suggested the far more ambitious plan of making the Liberty Memorial the keynote and the nucleus of an harmonious development of a great group of buildings devoted to painting, sculpture, music, natural history and similar purposes, which shall furnish an adequate setting for the Memorial itself.

"Where there is no vision, the people perish." This then is just a suggestion of the vision which today exists in the minds of the leaders of this movement. Toward its ultimate accomplishment there is now a fund of nearly \$500,000 which may be used for the construction of an Art Gallery, and a bequest in the will of the late Wm. R. Nelson providing a fund for the purchase of works of art, which will amount to several million dollars.

The site selected for the Memorial was determined upon after an exhaustive survey of all possible locations by the Committee on Location. It consists of Station Park, comprising eight and one-half acres, and a tract of thirty-three acres adjoining on the south and west, which connects with Penn Valley Park containing 132 acres,

so that in effect it forms a continuous park of 173 acres. This tract lies directly south of the Union Station Plaza, its north line being 300 feet south of the entrance to the Union Station. The northerly portion of Station Park is some thirty feet above the level of the Plaza and rises towards the south to an elevation of 110 feet higher, which is 219 feet above the river.


The site is of commanding elevation, and readily accessible to the center of population. To the north and east, it overlooks the business areas, and to the south and west, the best residence sections of the city. Its topography is varied, rugged and picturesque. As the Committee said in its report, "It seems almost miraculous in the growth of this city, that such a large tract of ground, so accessible, admirably elevated above the surrounding property, and so strategically located between two parks already owned by the city, should have remained so free from improvements of any considerable extent and so easily available for the purposes needed by our city at this time."

Recently several visiting architects who have been invited to compete in the competition for the selection of an architect viewed the site. All were impressed by the location and astonished that so large a space should be available in the midst of a large city.

Mr. Zantzing of Philadelphia, said, "Nothing but superlatives can express our opinion of the site and the location." Mr. Goodhue of New York pronounced it "magnificent," and Mr. Magonigle of New York who had visited the site four times, said "It is simply marvelous in its possibilities."

Having determined upon the site an arrangement was consummated with the Board of Park Commissioners whereby the thirty-three acres in question should be acquired for park purposes by condemnation proceedings, with the understanding that after the land should be acquired, a contract would be entered into permitting the Liberty Memorial Association to erect the Memorial thereon, and other buildings in future, and to retain control thereof. Condemnation proceedings were begun in February, 1920, and the jury recently rendered its award of damages. It remains only for the Court to confirm the verdict.

No account of this movement would be complete without special reference to Mr. R. A. Long, Chairman of the financial campaign and President of the Liberty Memorial Association. Eminent in business, generous in the support of public and charitable movements, and possessing the confidence of the people, his vision, zeal and influence have guided this memorable enterprise to its present stage and will insure its completion with conspicuous success.




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## The American Federation of Arts

WITH Robert W. DeForest, President of the Metropolitan Museum of New York and Charles L. Hutchinson, President of the Chicago Art Institute and Charles Moore of Washington actively in attendance, and Miss Leila Mechlin as the guide, philosopher and friend of all the delegates and a host of specialists and writers and art educators at the three-day sessions of the Twelfth Annual Convention of the American Federation of Arts at Washington on May 18, 19, 20, one of the most signal meetings of this very active and important association passed into history. Received by President and Mrs. Harding the convention took on a gala air, and in every one of its sessions revealed through the discussions, that all realize that the great opportunity in making art a part of life as it is nowhere else in the world lies with America. All sorts of reports as to art activities in the home or even the farm, and in the factory, in the schools as well as in museums were brought out by experienced workers.

Men like John F. Braun, a well-known collector of modern American art, representing the Philadelphia Art Alliance, spoke on the necessity of an alliance of all the arts. Herbert Adams, the sculptor, and J. M. Hewlett, an architect and mural painter, spoke of the need of sanity in modern art and denounced the essential viciousness of many of the extremists, while not only did the reports of Miss Mechlin and Mr. Richard F. Bach show what splendid work was being done in bringing exhibitions of art home to the people through traveling exhibitions and lectures, but the flourishing state of things in the organization was shown in that 700 new members were taken in during the year and 38 new organizations became affiliated with the parent body. The west came up strongly in all the discussions and if some of the controversial questions such as the value or lack of value of money prizes at art exhibitions did not take on a final shape there was much earnest and frank talk as to all those things that would promote the interests of artists and the public as well.

At the annual dinner at which Mr. DeForest presided there was an undercurrent of optimism and idealism that was eloquently voiced by the speakers, who included Cass Gilbert, David Mannes, Violet Oakley, and Dr. Leo S. Rowe. This brought the meetings to a dignified and impressive close.

For one thing there was a unanimous agreement that the most important factor in American public and civic art today is the supreme beauty of the national capital itself and such nearby accessories as Arlington and Mt. Vernon. Every delegate thrilled with pride at the superb groupings of buildings as the Corcoran Art Gallery where the meetings were held,

the Pan-American building, the Smithsonian Institute and National Gallery, and, above all, the Lincoln Memorial. Not only is the capital in its present state a glorious tribute to art, but it is an example of the taste that is back of the American architect and the American city planner that cannot be gainsaid and is distinctly superior to much that passes for public taste abroad. Another episode was the generous gift of Mr. and Mrs. Joseph Pennell of their magnificent collection of Whistleriana which was displayed in the print division of the Library of Congress. The Pennell reception with a visit to the Phillips Memorial Gallery, at 1600 21st Street, where a strikingly beautiful collection of modern American paintings was viewed, gave a new stimulus to all Americans and afforded that national touch that made the convention take on an especially patriotic tone and character, warranted indeed by the reports and the ocular evidence that art in America is no mere phrase of spellbinders and a few chambered specialists.

One of the most notable addresses at the dinner on May 20 was that of Leon L. Winslow, specialist in art education at the University of the state of New York. He spoke on "The Art Education We Need," and an excerpt from his address is printed below:

"IT is scarcely necessary to call attention to the importance of art as a controlling factor in the many industries where design is involved in construction as well as in decoration and where the art element assures in a large measure the salability of the product. In instances where salability is not dependent upon the aesthetic quality inherent in the product, art is employed in its advertising. As a result art is coming to demand more and more the attention of manufacturers and of consumers. Consequently renewed emphasis is being placed on art instruction in the schools.

"Industry is interested in art primarily from the commercial side and it seeks to obtain skilled designers and craftsmen who can produce salable products. The manufacturer all too frequently hesitates to put out for the market the most beautiful patterns which his designer produces fearing that they may not appeal to the average buyer. He fails to recognize that public taste is often superior to industrial taste.

"Educators are seeking to propagate and perfect a higher type of art, they are teaching the public to appreciate it and trying to train designers and craftsmen to produce it. This will involve changes in art instruction and the combined efforts of all types of schools. To this end the elementary school must contribute its foundation in drawing, construction, and appreci-



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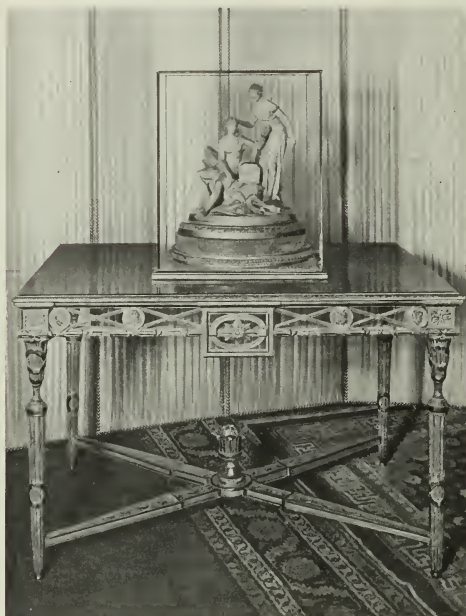
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(Continued on page 193)





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## Where Business Conquers Through Music

(Continued from page 172)

employees, with the conductor and director, in this case Herbert J. Tily, Doctor of Music, one of those who have risen from the ranks of cash boys to the supreme command of a great business, becomes something more than a mere entertainment and takes its part as one of the most significant things in American business and art life. For one thing, the fact that daily business and a devotion to art might be combined would be viewed as impossible in Europe; indeed, would never occur to anyone over there. All too ready with their reliance on the culture of the few to vindicate their Old World superiority, they overlook the fact that America, being free from caste and class distinctions, anything is possible here, and already, the country over, there has been a distinct refusal to recognize art as a thing apart cultivated by a few professionals at the command of patrons, and it is this that has been the inspiring idea for what has been praised to the extreme during the sixteen years of its existence, receiving that flattery of imitation not only in Philadelphia but in some of the other great commercial centers of the country as well.

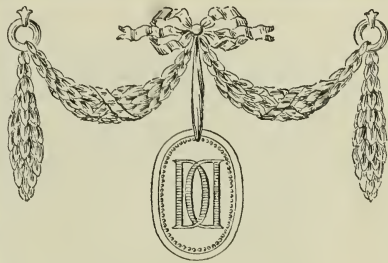
It was no idle compliment that made the late Horatio W. Parker, one of the best known composers in America, after he had heard the chorus interpret his very difficult oratorio, "The Legend of St. Christopher," in 1912, refer to the work of the chorus as "truly unique" and as representing a musicianship in choral interpretation unequalled in the country, for it was about this time that a great amateur wrote of the work of the chorus, "I really have not the powers of language to express what I would like to say, but just this—the interpretation of the Parker oratorio made so profound an impression that I won't forget it for years." And this praise came just a year after the superlatively magnificent rendering of George W. Chadwick's "Judith," which led the composer, among other things, to write that those who were enthusiastic over the interpretation—which went ahead of any previous rendering of this famous work—"could not possibly know what a great feat you have accomplished, not only with the chorus but with the orchestra." And then, later, another American composer and musician, Camille W. Zeckwer, apropos of the thrilling rendering of Sullivan's "Golden Legend" in 1917, at which concert a Gloria written by the conductor himself was sung with great effect, wrote, "There is perhaps only one out of 5,000 musicians like myself who ever get an opportunity over such a supremely wonderful singing organization." And it was of the famous Victory Concert, given on April 30, 1919,

which by title was "A Retrospect of National History in Song, Verse and Tableaux Vivants," which was as remarkable an attack on the eye as it was on the ear, and which was described by expert critics as the "acme of perfection," that Victor Herbert, who had long been in sympathetic association with the conductor, Dr. Tily, and with the chorus, said, with enthusiastic brevity which had every element of Irish wit and appreciation: "Tour the country! Tour the country! With a performance like that you would sweep it like wildfire." And it was also of this concert that a very celebrated artificer in another line of endeavor, one of the greatest scholars of the country, the Elizabethan specialist, Dr. Felix E. Schelling—by the way, a brother of Ernest Schelling, the pianist—Professor of English Language and Literature at the University of Pennsylvania, wrote as follows: "I want to thank you for the very great pleasure I had the other evening in the concert of your planning and admirable direction. It must be a source of great satisfaction to you to have accomplished so much. I was struck with the wholesomeness, the freedom from slightest traces of affectation, the naturalness of it all, sustained, as it all was, by sound art. You are very truly to be congratulated. What a wonderful field, almost untilled, for music brought in to the life of the people, made a part of their daily living and not shut off as the luxury of the few!"

This opinion of Dr. Schelling's, coming as it did after the chorus had been in being for fourteen years, sums up better than anything else just what this phenomenon means to Philadelphia life and to the life of the country in general.

To go into detail, year by year, as to what the chorus has done is unnecessary. The thing is that with its musical work developed very simply out of weekly store rehearsals of those who can sing and enjoy themselves, rehearsing as well as singing in concert, and with this musical talent made a part of the stimulating recreations of festival seasons, such as Christmas and Easter, as part of the store life, in which, by the way, extremely artistic and picturesque tableaux were made a part of the entertainment, with occasional costumes for the chorus and for the musicians, naturally leading up to the great success of "La Soirée de la Reine—A Musician's Dream," which made this year's public concert notable, there has come an expertness and a revelation of taste of the most vitalizing character. It is perhaps worth while noting that at the start in 1905 the chorus, Minerva-like, sprang into a sudden fame through

(Continued on following page)



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## Where Business Conquers Through Music

(Continued from preceding page)

its interpretation of Frederick H. Cowen's cantata, the "Rose Maiden." When this, after being given in an auditorium in March, was repeated in the summer in the open park at Willow Grove, with the Victor Herbert Orchestra assisting, to an audience of fifteen thousand, the method and the manner of the annual concerts were determined and fixed. One of the incidental outcomes of the chorus was the offering of a prize of \$500 for a cantata by an American composer, which was won by Carl Busch of Kansas City, who set certain parts of Hiawatha in music under the title of "The Four Winds," a composition of lyric beauty surcharged with Indian melodies and American feeling, which was given a triumphant interpretation by the chorus in 1908. But all through these years the chorus and the conductor were not only working with the musicians of the Philadelphia Orchestra but with the Theodore Thomas Orchestra, the New York Symphony Society, under Walter Damrosch and Victor Herbert, while the patriotic emotions of the year 1919 were not only interpreted in the great Victory Concert of April 30th, but in the greatest climax of all the concerts at Willow Grove given on June 26th and repeated on July 1st by request, at which the "New Earth," by Henry Hadley, and the "Call to Freedom," by Herbert, were rendered before audiences that reached into the twenty thousands.

There have been any number of "great occasions," of course, in all these sixteen years, such as the concert at which the chorus sang with the members of the Mendelssohn Club, one of the oldest choral organizations in America, which in that year, 1914, was also under the direction of Dr. Tily, while to many the spectacle of the Metropolitan Opera House, Philadel-

phia, crowded with five thousand people in 1916 to hear the Victor Herbert concert, of which one celebrated Doctor of Divinity wrote "that it did him more good than the Mahler Symphony," was the very culmination of the thing the chorus and the conductor have striven for. It is all very simple now after sixteen years of success for everyone to say how easy it is to do brilliant things if you have the man, the singers and the musicians, but the lesson that this revelation of taste on the part of those employed in a great industrial enterprise provides is that if some form of art expression be made a matter of every-day life, the daily life, and even the daily labor is transfigured thereby. That is the object that was aimed at in forming this famous chorus, and that all over the country, even in steel mills, efforts are now being made to make some form of art, music preferred, a part of the industrial life as a vindication of the Tily idea, which in its own city has come quite into its own. Without making any fuss and feathers, the chorus has gone on from one success to another in the store and out of it, since it finds pleasure in its work and in its recreation through music, and by nearly a generation since there was an earlier choral effort, it has anticipated those things that are figuring largely everywhere in the art literature of the day under such headings as "Citizenship Through Art Training." And it also proves in an unanswerable manner the belief of Mr. Kahn that it is through musical organizations that are made the very warp and woof of our national life, that the insistent good taste of the general mass of the American people will reveal itself in all sorts of varied outlets, which give America today in the matter of all the arts the opportunity of all time.

## The Paderewski Prizes for American Composers

AFTER a lapse of some time, the Paderewski prizes for American composers are to be offered again for competition, under the direction of Mrs. Elizabeth C. Allen, secretary of the Fund, at the New England Conservatory of Music.

The money for the prizes is drawn from the income of a trust fund donated in 1900 by Ignace J. Paderewski for the encouragement of American composers.

Two prizes are offered for the current year; one of \$1,000 for a symphony and one of \$500 for a piece of chamber music, either for strings alone or for pianoforte or other solo instrument, or instrument with strings. No piece that

has ever been heard in public, and none proffered in any previous competition, is eligible. The manuscripts must be submitted under an assumed name or a distinctive motto, with the composer's true name enclosed in an accompanying sealed envelope. With each symphony, besides, there must be an arrangement of music for the piano for four hands.

Between Sept. 15 and Sept. 30 next—"and neither earlier nor later"—the secretary of the Paderewski Fund, Mrs. Elizabeth C. Allen, will receive submitted manuscripts at the New England Conservatory of Music, Huntington Avenue and Gainsborough Street, Boston.

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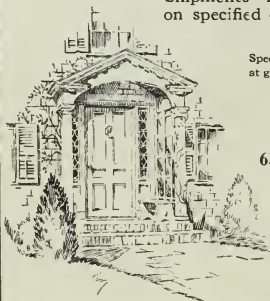
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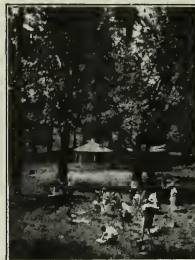
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## The National Cultural Influence of the Metropolitan Museum of Art

(Continued from page 171)

the idle pastime of the favored few, and not, as it really is, as the vital and practical interest of the working millions, that has so long retarded its progress among us." Eight years later, on another Museum occasion, Dr. William C. Prime did not hesitate to insist that "the life-blood of modern commerce and industry is the love of beauty," and that "there is money in teaching a people to love beautiful things."

Unquestionably the Metropolitan Museum of Art has lived up to its high purpose. It commends itself to the thoughtful attention of every American citizen, for the heritage it will have to bestow upon the generations to come is a priceless one. At the exercises commemorative of the fiftieth anniversary of the Museum, May 18, 1920, Dr. John H. Finley, in his address, laid stress on the importance of the Museum creed: "We believe that every human being is born with a potential love of beauty, and whether this capacity lies dormant or springs into activity depends largely upon his education. We believe that whether the cultivation of this faculty adds to the earning capacity of its possessor or not, it does unquestionably increase his happiness, and this in time reacts upon his health of mind and body. We believe that the Metropolitan Museum has an important role to play in the education of the innate love of beauty. We believe that through the co-operation of the Museum and the schools a generation of young Americans may grow up who will know how to see beauty everywhere because they have learned its language here. We believe . . . not only that the diffusion of a knowledge of art in its highest forms of beauty will tend directly to humanize, to educate, and refine a practical and laborious people . . . but will also show to students and artisans of every branch of industry, in the high and acknowledged standards of form and color, what the past has accomplished for them to imitate and excel." Dr. Finley said further, "Every school-room must open upon the Museum or the Museum must open every school-room. And there should not be a tenement, however bare, in which some of the paintings of these galleries do not hang or some bit of sculpture does not stand, or the fire of some jewel does not glow, because they who live in it have carried back to it what they have seen here in this (other) common room of their home. And more and more essential to the life of our people is this Museum, not only because of its practical ministry to the efficiency of the crafts (the 'mysteries,' as they were once called), but also because of its ennobling and enriching contribution to the

increasing leisure time of millions; for I have come to believe (I find that Aristotle anticipated me by more than two thousand years in this view, though I did not know this till I had reached it myself) that the right use of leisure is a chief end of education."

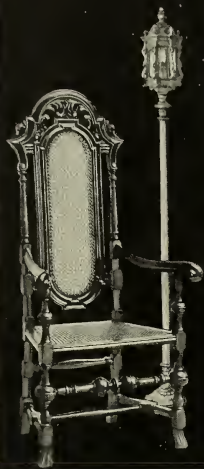
ONE no longer needs in America to prepare a brief for art, but what has been repeated here has been brought to the reader's attention in order that there may be presented succinctly the background of the Metropolitan Museum of Art's endeavors, endeavors crowned with what must be regarded as cultural achievements. Mr. Robert W. de Forest, president of the Museum, said in one of his addresses, "The founders, if they could today see the realization of their vision (I hope they can), would not recognize it. The conception, the purpose of this Museum, its foundation, is theirs—the same now as it was then. The structure which has been built on this foundation has mounted up far beyond the wildest flight of their imaginings. . . . Chief among all the causes which have given the Museum, in my opinion, its present position, is what I may call, for lack of a better term, the active part it is taking in community life. In a sense it is its direct contribution to recreation. It is evidenced on the educational side by our close relation to the teachers and children of our schools, public and private, by our Museum instructors, who give expert guidance, by the hospitality of our class-rooms, by our many lecture courses for artisans as well as art students, by the labeling of our catalogues and handbooks. It is evidenced on the side of recreation by our story-telling hours for children and by our free concerts." And again, "We are not content simply to show dead things, however beautiful they are and however much inspiration may come from their dead beauty. We seek to make everything in our Museum alive and to enter as a living force into all the interests of our community. This is our contribution toward making art free for democracy." The underlying, fundamental principle governing the Museum is, as its trustees point out, the giving of sane and wholesome spiritual pleasure. This principle, easily understood by any intelligence, naturally must adapt itself to meet ever-changing conditions, and this no museum the world over has more definitely understood or so successfully put into action. During 1920 the number of visitors to the Museum was 926,908. It is impossible to believe that there is any one of those hundreds of thousands who failed to take from the Museum some impression that will count constructively in after life.

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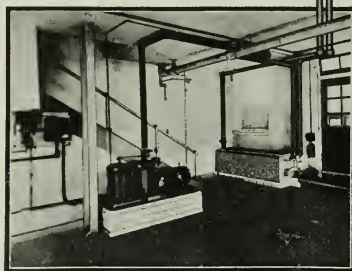
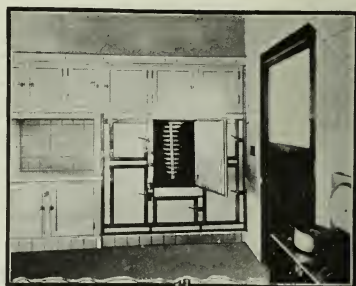
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# The American Federation of Arts

(Continued from page 185)

at the junior high school its appreciation and semi-specialized information and skill; the senior high school its deeper appreciation and more fully specialized information and skill; and the evening school its practical instruction for the worker employed during the day. In all types of schools much emphasis will have to be placed upon materials and their transformation into finished products.

"Back of the entire system of art education there must be set up a thoroughly effective system of teacher training capable of supplying directors, supervisors and special teachers for all the various types of schools enumerated above. Scholarships must be found to enable talented pupils to pursue advanced studies and our large manufacturers will have to be convinced of the value of establishing similar scholarships for the improvement of the designers and craftsmen already in their service.

"As regards vocational and educational guidance, suffice it to say that art must be studied not only as it relates to painting and sculpture but especially its importance in advertising, costume, jewelry, printing and publishing, wallpaper, furniture, textiles, architecture and the decoration of interiors, in order that the pupils may become acquainted with the opportunities offered in the art in-

dustries for profitable and pleasurable employment.

"This re-organization of courses in elementary, high, and normal schools is only a beginning. There must sooner or later be established a group of schools for the industrial arts which eventually will be capable of training an adequate number of designers and craftsmen to plan and create the kind of industrial product which the American child is already being taught in the public schools to appreciate and to demand. I am convinced that European training cannot develop the kind of industrial art that America must produce if she is to hold her own in the international competition for commercial leadership which is already upon us.

"The ideal type of industrial art school can only be realized through the unified efforts of all the agencies concerned. It is not enough that industry, art, and education should strive for it, they must strive *together*. And back of all must ever lie the controlling force of public opinion. A campaign in which the schools, the museums, the art associations, the industrial organizations, and the labor groups all worked together harmoniously, would win for America the place in the industrial world to which the quality of her citizenship justly entitles her. The greatest need at the present time is for leadership in this movement."

## Developing the Country House

(Continued from page 163)

the scale house model photographed with a picture and some books is also a good illustration of the often-used architectural term scale. Seen in its true relation, as compared with the books, for instance, the model looks small—as small, in fact, as it is. In the photographic settings, the models, compared with trees and lawns assume the size of actual houses.

In the Olmstead house there is an interesting opportunity to compare the model double-photographed into the actual setting of the finished house—and finished house, as it appears in its setting. It will be seen that certain features of the house as built correspond exactly with features of the model, and there are changes which are equally obvious. The general mass of the house remained the same, but the half-timbering has been carried entirely around the second story instead of the partial half-timbering indicated in the model.

There are a great many advantages in developing the design of the country house by means of scale models, because this means designing in *masses* instead of in

lines and areas. There is evidence that the practice of studying country house design with models will become more prevalent in the future, for the architectural course in the Summer School of Columbia University announces a special course in model making. For many years past the scale model has been used in showing the design of large public and semi-public buildings, but it is only recently that the same method has been used either in the architect's own study of a house, or in his presentation of the completed design to his client.

It is of the utmost importance that the architect's concept of a projected house be completely shared by the client, and the accomplishing of such an agreement is worth any amount of care in drawings and models to achieve. Complete agreement between architect and client, and an accurate, definite visualization of the house before it is built will save possible expensive changes or disappointment which often result in cases in which the client has been unable to read the drawings with comprehending vision.



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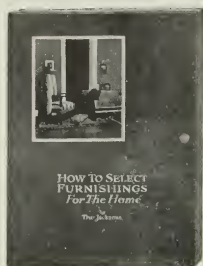
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DETROIT

## Industrial Art—A Peace Emergency\*

By RICHARD F. BACH  
*The Metropolitan Museum of Art*

WE speak of morale in the open fighting field, we count upon the morale of those at home in the service of production and supply, yet we have never realized that this term must be applied to every line of effort that engages our minds and hands if the national cause is to be served—even to the arts of peace upon which the country must so largely depend in regaining its equilibrium and normal course of life now that the job over there is done. Have we ever considered the meaning of morale in the fine arts? In the maintenance of the fabric of national art impulse, in satisfaction, poise and peace of mind, the industrial arts serve among the greatest agencies of national progress; theirs is a serious undertaking, to maintain morale in the face of almost impossible conditions, not only as to labor and material, but as to design and taste.

For the first time, during the war, the industrial arts manufacturing fields clearly saw that their own shortsightedness had brought them a most serious handicap. The machine had faithfully served them for many years, so faithfully indeed had it wrought their many forms and weaves that its owners had all but forgotten that the mechanism had no thoughts of its own. The war isolated the United States and we counted among our resources machines galore, fine raw materials, excellent technical ability, but no designers and inadequate schools to produce others to make good the shortage due to the occupation of Europeans in duties of belligerency. True values thus demonstrated the real position of the machine, not as a thinking automaton, but as a glorified tool which might be misused as readily as correctly applied. Manufacturers who had long had ugly presentations as to what might happen if their industries should ever be isolated from European sources of supply as to design and taste, saw that the day had come too soon. They had never advanced any educational propaganda, they had helped to found no schools, they had seen for many years only the advantages of the present, they had not built for the future of American industrial art. While an American harvesting machine was a prize for the European, an American industrial art object, with few exceptions, remained little more than a near-barbaric curiosity.

BUT even yet the industrial arts manufacturers, the furniture and furnishing producers, have not made direct and general use of some of the most obvious and most immediately available advantages that could be offered to any branch of production. To be sure, they have their problems of

obtaining material, of holding labor to turn this over into executed pieces, and, just now, chiefly of persuading middlemen to buy. But what has the manufacturer done in the field of design? Has he reached out for every possible avenue of assistance in the most important field of all, namely, that of improving the appearance and appeal of his pieces so that he may prove the calibre of his designers? Has he considered the value of the possible trade mark: *Designed and made in the United States*? And, finally, in the absence of schools for craftsmen—the woeful lack of which the war so plainly showed—has he made the museum collections in our great cities a part of his working plant? Has he ever calculated the asset value of the museum in his city as an inspiration, as a source of information for design and actual models, as a center for study and research, in short, as an out-and-out working laboratory? It is safe to say that such a conception of the museum's function is a novel one from the average manufacturer's point of view. Now is the time for him to discover what the great collections throughout the country have to offer, what extensive arrangements have been made in the large museums to provide or make accessible the fine examples of the craftsmanship of other days. Now is his time to begin in a thoroughgoing way to make himself acquainted with the contents of these great galleries, with the finely organized resources for study—golden opportunities for his designers. There is but one demand upon his time, that of going to the museum.

WE can only repeat, there is nothing highfaluting about a museum. There is nothing difficult or far-fetched about an exhibition of originals. To be sure, they cannot be handled, they are housed in a splendid architectural monument worthy of them, they must be under guard, and they must be perhaps in a structure located in a public park requiring a ten-minute trolley ride. But does all this mean that their great volume must be ignored? Class cases and guardians are unfortunate necessities, but so are the locks on our doors safeguards to guarantee the continued value of objects within. It is the duty of all concerned with the industrial arts, but especially of those engaged in their manufacture and sale, to acquaint themselves with and make constant use of every facility which may improve American design, and the museum collection is the foremost of these facilities at the present time. Furthermore, the museum is bound to remain the foremost of these facilities for the reason that without its resources even the schools cannot perform.

\* From the Bulletin of The Metropolitan Museum of Art.

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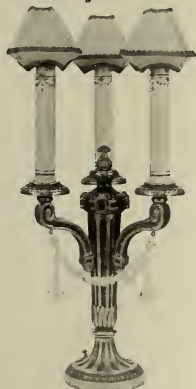
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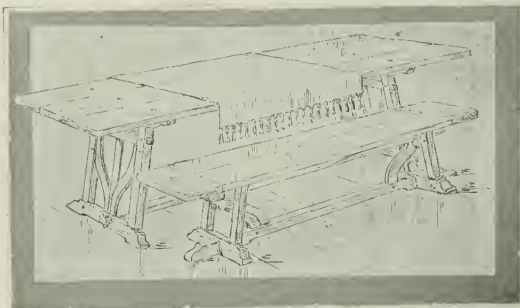
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## Nature Invites and Art Responds

(Continued from page 155)

turn in the road by the mill. The mill, by the way, adds a dignity to the scene that only a stone mill in Pennsylvania can, and there are plenty of them around New Hope in operation or in ruins to supply all the artists in America with motifs in color and design, suffused with the glamor of other days, eloquent of the romance of Colonial and Revolutionary periods with Washington's crossing not far away; in fact New Hope and Lambertville claim to be the real crossing points. If therefore the "scenes hark back," as Henry James said was true of so much in and around Philadelphia, acquiring overtones of mellow associations even the present so far as the omnipresent canal goes seems to belong to the past. And when the New Hope villagers in scant summer attire, bare-headed and burned to a bronze and ruddy tint, go swiftly by in their birch canoes, that are as silent as the sluggish canal boats, it does not seem very surprising that there are immediate traditions of Indians—you may get a half-breed descendant for a cook—and that the valley has an American quality unsurpassed the country over.

If Spencer, with his itinerant preacher and his various scenes of village life at work and at rest, has made this human feature of things his own to his great success as an artist and as a man who is represented in the leading galleries and private collections along with his more subtle landscapes, the near and far across the flowing river, it is Redfield, who for a long while confined his studies almost exclusively to the winter phenomema of the Valley, both at Center Bride and at Point Pleasant, where he maintains an extra residence corresponding to a "shooting box," as it were, has seized and sized up the Delaware Valley in a most triumphant manner in so far as the brilliant depiction of scenes beautiful in themselves, radiant in the winter sunlight with its amethystine evening skies can do it. But after he had achieved distinction as the painter of winter effects the artist then started in to make his conquest of spring vistas, and within the last three years no exhibition has been complete without a Redfield which shows the blossoming time as well as the dead of winter, the latter typified in his celebrated prize-winning picture, "The Day Before Christmas," now the property of the Art Club of Philadelphia. And that his hand had not lost its cunning in the long service to winter effects is apparent in every new canvas that comes from his atelier. Redfield does easily the scene near at hand, paints in the open, and gets at the engaging actualities directly and with a bravura that is amazing in its technique and in its results. He also challenges the older Hudson River School in that his panoramas of the Delaware Valley have as

wide a reach as any thing they attempted, but the beauty is of the actual, not the fantastic, or the smoothed-out landscapes. His foregrounds, even in his panoramas have a vital significance and as he once remarked about the weeds that troubled the gardenside, the fine thing about them was they made such superb splashes of color in the wintertime, and it is this fiery opal of weeds and glistening wine-colored shrubbery with the white of the snow and ice, the iridescence of frozen surfaces, and the emerald reaches and blue distances that give a Redfield distinctive quality.

Ignoring for the nonce the definite seasonal periods to which some fellow artists confine themselves, Garber has for the most part left the winter to the others, however, and his greatest successes have been made in the late spring and summer aspects of Bucks County in the river valley, near and remote, while his name is associated in permanent collections with visions of man-riven hillsides that take form in the shape of the great ruddy quarries in the sandstones and trap rock, one of the signal phases of the river scenery. But it is not only the quarry, which makes itself a fascinating subject from Lambertville to Frenchtown at all times of the day, in all sorts of light, but is particularly eloquent as to color toward sunset, that is the Garber metier since his greatest genius is really revealed in his wonderful grasp of the varying tones of trees, in full and free sunlight, under crystalline skies, and his seizure of the essential in form and color that go to make up nobility in landscape through the beauty of individual trees or tree groups. It is some of these close vistas seen across the canal bank, where, by the way, Garber also maintains a second residence, a sort of shooting box by the river, in addition to his main country house, that he has gotten at the very heart of American scenery. There is nothing that he does not dare in the way of gorgeous contrasts of color even the sheen and shimmer of noon-tide, but his "Towering Trees," now owned in Chicago, which was one of his successes of several years ago, hits the very Americanism of our landscape as few other men know how to do it. It is a study of tall and loosely branched buttonwood trees, festooned with the clambering grape, an American accent in the combination which no *payage intime* of Europe, where all the landscapes are so obviously planted and arranged, could ever reveal. But it is not, as has been said, that he is gifted alone in painting "the portraits of trees," since his village groups are notable for their panoramic effectiveness and as a painter of figure-studies few men have had the success that he has had with the picture of his little daughter Tanis standing at the doorway in full sunlight, while

(Continued on second page following)

# Suggestions from the Art and Gift Shops

THE New York shops are an enchanting realm of beautiful things, but one must have the time or the opportunity to look around among them to be able to choose most happily the article of artistic merit that will add charm and distinction to the home. Realizing this I wish to share with you through this page suggestions that I gather in my visits to the shops and in my association with those who create the fine arts.

Clio Bracken's rose bowl attracted such interesting talk at a dinner one evening that I felt you would bless me for giving you a picture of it. I wish I might show it on the fine old Italian table under the soft light of candles reflected in the pool where the Jacqué roses floated. I went away smiling at the cleverness of my hostess and started out the next morning in quest for the unusual, and came upon the Italian faience from Florence. The fence set up around old Venetian glass is in colors of soft blue, sage green and rusty black. The center piece, equipped with clock mechanism, turns a twisted crystal rod to simulate water. Dwarf trees might be used in the arrangement with charming effect. As I pictured quaintly trimmed box, my thoughts of an old garden in England carried me to a place where

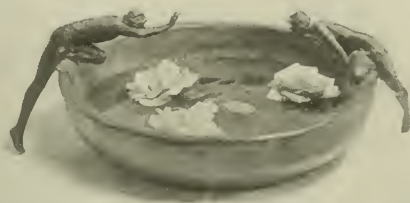
I found the lead garden pieces. From there I hurried along to a gift shop where I selected the jade tree in painted tolé so decorative for the country house. The teapot and the Hepplewhite chair was in a house filled with 17th and 18th Century English antiques. One must be a connoisseur to have real fun there. I would not look at anything over a hundred dollars and the price of the teapot was reduced for you. The sofa table is a reproduction, Florentine, and an example of fine American workmanship. It was in a shop that you must ask me to tell you about when you come to New York. Not far from it, I found the bronze door knocker. The agreeable Englishman who gave me the picture was painting designs on chiffons with vegetable dyes. My curiosity discovered that the knocker was for sale and could be ordered in pairs. On the way to my studio I passed a window with the open-work fruit basket and thought what a colorful spot it would make in a breakfast room with its gay parrots and flower decorations.

So I shall go on in my quest for suggestions to please you and if through this page I can give you a satisfying glimpse of things beautiful I shall be glad.

JESSICA PHILLIPS McCALL.



Italian pottery fruit casket, \$25



Bronze rose bowl, by Clio Bracken, \$300



English lead bird bath, \$38



Old English silver teapot, hall marked, made in London by Wm. Vincent, 1780. Price, \$92



Walnut sofa table, \$88. Chinese porcelain lamp on carved teakwood stand, \$37.50. Silk gauze shade in any color, \$22.50. Painted side chair, \$30 each



Jade tree in painted tolé, \$65 a pair



Bronze door knocker, Italian, 18th Century, \$250 a pair



Old Italian faience, \$200



English lead twin boy sun dial, \$75



## Nature Invites and Art Responds

(Continued from second page preceding)

the sunbeams stream through the green leaves and her hair with a luminescence which suggests stained-glass itself. Reproduced in color and in black and white and sold everywhere this is one of the best known of his works though by no means his greatest achievement.

As yet, sculpture plays a very small part in the story of the Delaware River School, although one of Albert Laessle's most successful animal studies, that of a young billy-goat, was made in his temporary studio on Mr. Garber's grounds at Lumberville. Nor has a Horatio Walker yet appeared along the road to interpret the farm animals and the farmer with his animals. But all these will come in time; the colony is still young, it is scarcely a generation since Redfield and Lathrop settled along the river and annexed the canal and the countryside, and today there are few connoisseurs who do not possess a picture of the Delaware Valley School, while it would seem as if every automobilist knew about the colony and believed that artists and their homes have no rights to privacy, but must be on exhibition whether at the family table or working diligently in the studio, or finishing something in the open air. However, reputation having come, the colony has to pay the penalty for the success of its leading members and for one thing, it sets an example in personality to all intruders who find nothing hectic in the family life and the sturdy independence and artistic ability of a school that refuses to set up a recipe for the group as a whole or for art in general or each individual in particular.

Young artists like George Sotter are coming into the colony, students frequent it, and what with Harley and others looking into the higher craftsman possibilities and the older men more than holding their own, the influence of the group on contemporary art is most unusual,

the flattery of imitation marking many a student exhibition where one may see greens of Garber, the soft gray mills, of Spencer, the sincere poesy of Lathrop, or the vigorous realism of a Redfield attempted, but that this is so is well worth while since it all makes for a sanity badly needed at a time when so many are straying after false gods and, ignoring and contemptuous of the past, would also spit on the present. After all what the Delaware Valley group has done, as occasional residents such as Birge Harrison who knows art in many climes and many countries well knows, is that it has forever destroyed the delusion so common a generation ago that beauty was inherent solely in European vistas. The glamor of Europe fades before these splendid canvases that have not only won a victory over old time prejudices as to what American landscapes should look like on canvas, but have triumphed over the refractory physical difficulties of a climate with its high sun, intense blue of sky, clearness of air, sharpness of design and general brilliancy of light that make it difficult to get the poetic effects incidental to mist-enveloped vistas that are natural to all those European countries in which great landscape schools have flourished. To have set the pace, to have revealed the romance of American scenery, the beauty that lies at our very doors, is accomplishment enough. And the school that has made Eastern Pennsylvania famous, even to the groundlings in motor cars, is worthy of the honors and recognition that have come to it.

For to pick out the honors and set out the prize list would take up time and be a work of supererogation, since all the individuals who compose the group of men who work along the Delaware Valley from New Hope to Point Pleasant are so much "arrived" that particularization is unnecessary.

## Industrial Art in Pennsylvania

REPORTS from the heads of the various departments of the Pennsylvania Museum and School of Industrial Art, which were read at the forty-fifth annual meeting of the corporation held on June 13th, are indicative that art—at least industrial art—is becoming a more vital factor in the civic life of Philadelphia. Director Warner, head of the Pennsylvania Museum located in Memorial Hall, Fairmount Park, stated that 48,000 more people had visited the museum during the fiscal year as compared with last year. The corporation membership has increased from six hundred to fifteen hundred members. The number of students in both the Art and Textile departments was 1588 and many prospective students in the day classes had to be turned away for lack of room, emphasizing the

necessity for the new building which is to be erected on the Parkway, the funds for which are being collected by the Alumni Association of the Textile School, temporarily interrupted by reason of the depression in the textile industry, but which is to be renewed. The officers for the coming year are: John D. McIlhenny, president; John Story Jenks and John G. Carruth, vice-presidents; James Butterworth, treasurer, and Charles H. Winslow, secretary.

Four new teachers have been appointed to instruct classes next term which opens in September. The appointees are: Miss Ellen Meehan, theory of color and design; Edmondson Hussey, teachers' training course; Thornton Oakley, illustration and Ralph McEllan, life class.

HENRY LONGCOPE.

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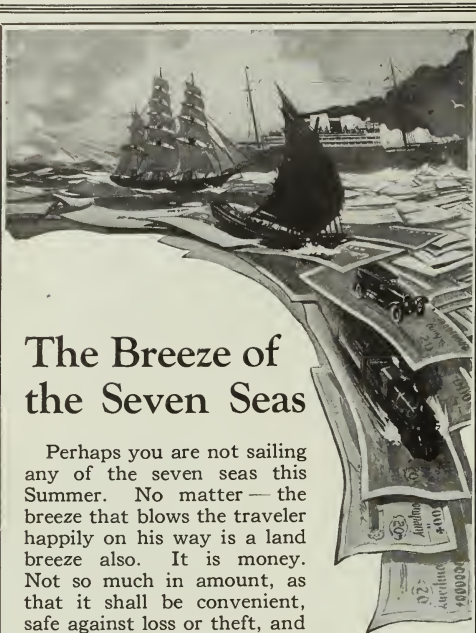
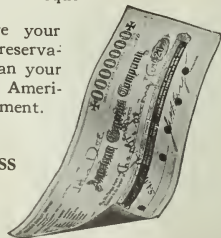
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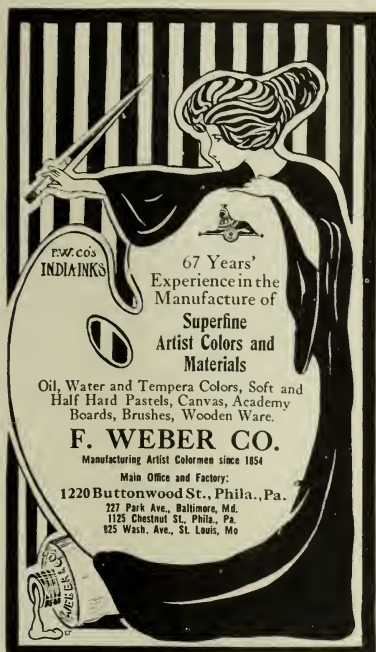
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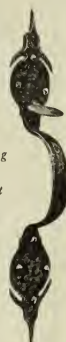
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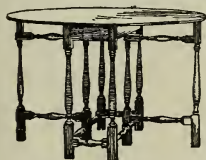
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## Philadelphia's Great Opportunity

EVERYTHING is moving along in the usual manner leading up to the sesqui-centennial exhibition which Philadelphia is now planning for 1926 to celebrate the 150th anniversary of the signing of the Declaration of Independence. The initial corporation has been formed, with the expressed purpose of holding a great exposition of the arts and industries and the development of the sciences that have marked the first century and a half of the nation's existence. The national government will soon be in full co-operation with the Philadelphia group, and the city itself, through its numerous committees, is taking all those preliminary steps necessary to the formation of the definite organization representing the various states and the country at large that will take over the exposition project. For one thing, in the matter of the arts by 1926 Philadelphia will be in a position to astonish the world through its great parkway and the culmination of this superb avenue in the Acropolis of Fairmount, which will be crowned with the Municipal Art Gallery, which will be not only the largest but by all standards quite the most magnificent art museum in the world.

The war and various other antecedent difficulties have rather obscured what Philadelphia has accomplished in making itself a somewhat model monumental city in which a great fair can be held, to the credit of the country as well as the credit of the municipality itself. But the accidental occasion which occurred early in June through the celebration of the fiftieth anniversary of the Fairmount Park Art Association, at which James M. Beck was the orator of the day, brought home dramatically to everyone present just what this vital preparation of Philadelphia in developing the city beautiful really meant. For one thing, the anniversary led to a tour of Fairmount Park, in which the various gifts of statuary made by the association in its fifty years were duly inspected.

But the principal feature of the celebration was the visit of the association and the guests to the colossal substructions which are to be the foundations of the new art gallery. In these amazing walls and storage spaces more concrete has already been used than is found in the Gatun Dam. The congeries of arched wall ways and supporting masses upon which the gallery will rise at the height of fifty feet above the level of the parkway do not look unlike the works at Colon and along the Canal, and in size and character, with their outlying taluses of debris, they suggest some of the ruins of the great baths in Rome, and are not unlike the enormous foundations that honeycomb the Palatine Hill and make the ruins of the Palaces of the Cæsars such a profound object of tourist interest. It was

of the parkway that Mr. Beck said, without exaggeration, that no city in America and none in the world had carried through so great an improvement since Baron Haussmann opened up the Boulevards of Paris in the second empire. Of the art gallery project, he was compelled to use the word stupendous in an endeavor to make his hearers realize what the undertaking stood for. All those present were duly impressed, and it is on the cards that enough of the structure, which is shaped like a huge E, with a forecourt 300 feet square between the two wings and a width of 550 feet above all, will be finished in 1926, to house not only the large art collections such as the Johnson, the McFadden and the Elkins and the Wilstach collections, which belong to Philadelphia, but also any temporary collections that may be brought together as a part of the great exhibition.

ONE of the amusing episodes of this reception, at which Mr. Beck spoke in the shadow of the giant masonry rising on all sides, was the fact that the guests were served with dinner in the open-air colonnades and templed structures belonging to the old water works at the Schuylkill, which Joseph Pennell in a moment of pique declared a year ago had been "destroyed" to make way for "an art gallery."

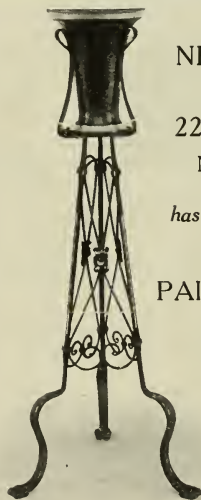
On the contrary, these picturesque relics of an art that is essentially Eighteenth Century in character have been beautifully refurbished and painted with an ivory tint, and will be made an integral part of the western approach to the art gallery, which approach, despite the temporary streaks of dirt which Mr. Pennell also objects to, will be not the least impressive adornment of the Acropolis, though it is the eastern front, which gives on the parkway, with its great terraced approaches, that which will surpass anything yet planned in America for sheer monumental splendor. The parkway itself, with the Library and the Municipal Courthouse, as part of the possibilities of 1926, already brings Fairmount Park right into the center of the city, to the very gates of City Hall, and is not an insignificant boulevard even in its present condition. What five years will do when it is embellished to play its part in the coming exhibition can easily be imagined. At all events, despite all rumors to the contrary, the various legal and other difficulties, along with the certain amount of malicious misrepresentation, that have quite obscured the art situation in Philadelphia, are clearing up so rapidly that even those who sought to stop progress along these lines are amazed to find most things moving along in due order and with an expedition that called forth Mr. Beck's enthusiastic praise on behalf of the men and women who have made all this possible. For while the Fairmount Park Art As-

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(Continued on page 204)





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## The Relation of Art to Every-day Things

(Continued from page 159)

Bellows. "The machine education of the present generation is so readily obtained that it leads to mediocrity. It is no longer unusual to meet people who have a college degree. It is that very commonness of education that indicates its mediocrity. The man who is to be beyond the average must have something more.

"The first thing a student should learn," advises Mr. Bellows, "is that all education that amounts to anything is self-education. Teachers, college, books—these are only the opportunity for education. They are not in themselves education." Mr. Bellows' own example is pertinent and shows how well he practices what he preaches. As a college student he cared nothing for the large train of compulsory subjects unless they appeared relevant to what he wanted to do. To him it mattered only that he learned what he wanted to learn. Some things were vitally interesting. Others had no apparent bearing on his work and were duly ignored. "I made some mistakes of judgment," confessed Mr. Bellows. "I overlooked some important things that I now realize would have been valuable. But if they are important enough, I learn them now, myself, and by that self-education I have whatever culture I have.

"Forget the routine thing, forget the college degree," he challenges. "The man of vitality is naturally self-educated. Education is largely personal. The young man with initiative will try to find a great man in his own field, will attach himself to him, will pay him some way to accept him as an apprentice.

"You do not know what you are able to do until you try," went on Mr. Bellows, now exuberantly explaining his choicest methods. "In learning a topic, whether it be painting, or housekeeping, or building, or any other art, consider every method that can be followed. Try it in every possible way. Be deliberate. Be spontaneous. Be thoughtful and painstaking. Be abandoned and impulsive, intellectual and inspired, calm and temperamental. Learn your own possibilities. Have confidence in your self-reliance!"

Visualizing an artist working out a picture "spontaneously," we were caught by the word, and asked Mr. Bellows if spontaneity was not inconsistent with good art. He replied very forcefully that painting need not consciously conform to law. "Rules and regulations," he fervently declared, "are made by sapheads for the use of other sapheads! Laws must be used judiciously. Certain laws, the real ones, are absolute, but many others masking as laws are arbitrary dogmas. The absolute

laws, like gravity, or the law of the lever, one is naturally in harmony with and can adhere to in spontaneous work as well as in deliberate effort. The arbitrary laws do not matter. They are man-made, human, fallible, disputable points of view. The academies and art schools are full of them."

"So," we thought, "are the general schools, the lecture halls, the text books, the correspondence courses, the magazine articles and all the rest. It is something to look out for, this discriminating between the true and the false."

It is just in this way that Mr. Bellows emphasizes the openness of mind with which he attacks every problem of his art. The fact that a thing is old and has stood the test of long practice will not interest this explorer into the unknown realms of art as much as will some new idea to which he may bring all the resources of a fertile and well-balanced mind. If he can find any method that simplifies a certain procedure, he adopts it.

**A**T this point, Mr. Bellows took from a large case a number of sketches and in the most convincing manner showed just how in every instance he had applied his knowledge of a certain abstruse theory which is proving of great value to thoughtful artists. "Look," he said, "how it simplifies this difficulty of arrangement, how it releases me from a heretofore distracting factor, and thereby permits me to concentrate all my efforts on other infinitely difficult aspects.

"If," continued Mr. Bellows, standing in the middle of his studio and speaking with the earnestness that characterizes the man, even when least emphatic "if a thing is made easier by technical understanding, then by so much is it true that having this particular phase made easier, your strength is conserved for the struggle with difficulties which must always remain immense."

The logic of which is incontrovertible.

Reverting to the attitude of the layman to a picture, Mr. Bellows remarked that people often speak of pictures in the home as spots of color on the wall. That is not their primary function, he declares. "A picture can be a decoration on the wall, but is not necessarily so. Very few paintings today are made for a special place, and when they are, they are on the average worse than when they are not. It is undeniable that works of art are sensitive to the settings in which they are seen. A picture is primarily a human document, a record of the mind and heart of the man who made it, of his limitations and his greatness.

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Is there any justice in giving one child everything and denying another even the privilege of struggling for existence?

You cannot hear the cry of the new-born whom we are trying to save, unless

there is sympathy and understanding in your own heart.

The cry is weak, for life hangs by a gossamer thread.

Are you going to let that thread break, let the babe open its eyes only long enough to discover this is a world of self-centered selfishness, and then sink into nothingness?

Yes, you can deaden your ears now, drive the cry from your thoughts, but maybe, in the dead of night, when you are battling for the life of your own child, you may hear that cry of the helpless babe denied even a chance to live.

No one knows what is in your mind and heart but yourself; no one but yourself knows how much you shall give. The measure isn't money, but human life, the life of a helpless babe, pleading to you.

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## Philadelphia's Great Opportunity

(Continued from page 201)

sociation claims little more than that it has given to the city and the park certain groups of statuary, as a matter of fact it was through the action of this association in amending its charter so that it could spend its money on plans looking to the civic embellishment and the development of a connected and up-to-date boulevard and park system, that led to the original studies for a parkway by the group of architects which is now

building the art gallery and gave the impulse and the impetus to the parkway movement and the art gallery project itself. All this pregnant agitation and actual planning, running back to the first decades of the 1900's and continuing, have resulted, therefore, in this splendid situation, that the city finds itself in on the eve of what will be the greatest world's fair in the history of the country, and the world at large, for that matter.

## The Color Chart

**A**MONG the many surprising excursions into new fields by modern artists and scientists perhaps none is more interesting than the development of the analogy between color and music.

Certainly the idea of colorful music is not novel. To some, the stirringly virile harmonies of Liszt embody the gorgeous pomp of royal purple, the crimson of flaming sunset; Chopin's waltz melodies seem the silvery sheen of moonlight upon water; Schumann's appealing strains in minor key are the mauve and azure peace of the afterglow; Tchaikowsky's golden symphonies, the sunlight glinting on a garden. As the melodies enmesh the senses, each interprets the music according to his temperament and one's thoughts are tinged with various colors.

The idea of the Color Chart is founded upon this correlation between color and music and establishes a definite relationship between the Spectrum, the unit of color, and the Octave, the basis of all musical composition.

A scientific color keyboard, it contains a major and a chromatic scale of colors, the color harmonies being graded exactly as are those in music. Each major color corresponds with the tones of the major scale; the gradations of color tones, to the half-tones of the chromatic.

Suppose one wishes to use "orange." The color is brought to view by turning one of the three small discs called "masks." By the use of the second mask, two major colors which combine scientifically with orange are revealed. The half or chromatic tones of the major colors now shown on the chart are obtained by manipulating the third mask.

There is now presented an entirely harmonious color scheme comprising three major colors with their various gradations of tone.

**D**ISSONANCE may occur on a musical instrument, perfection of harmony depending upon the technique of the performer, but the easy mechanism of the Color Chart requires no skill, knowledge or sense of color on the part of the operator. Its combinations being scientifically evolved, it is impossible to bring out a false or discordant tone.

In the home, club, hotel, office or laboratory, anywhere and everywhere, in fact, color harmony is essential to the development and maintenance of health, happiness and efficiency, the results of recent experiments clearly demonstrating that color has a decided effect upon the mental attitude and is more or less a determining factor in the life of the individual.

Conjecture and experimentation are frequently both costly and unsuccessful.

After considerable expenditure of money, time and energy, the woman of untrained taste often places monstrously discordant colors in her home.

To interior decorators, modistes, clothing manufacturers and fabric salesmen the chart is of inestimable value as a positively infallible guide to perfect color combinations.

The pitfalls which beset the paths of even color experts can now be avoided; for by the use of the Color Chart one can ascertain beyond all doubt just which tones and half-tones can be scientifically and harmoniously combined.

MABEL BROOKS.

## Boston Man Wins \$4,500 Art Prize

Cincinnati Students Get Two Lesser Awards

**T**HE jury appointed to award the 1921 John Armstrong Chaloner Paris prize of \$4,500 for five years' study in Paris has announced that the award is granted to John Ferris Connan, of the New School of Design, Boston.

A second prize of \$200 was awarded to Wilbur G. Adam, of the Art Academy, Cincinnati, and a third prize of \$100 to Joseph Margulies, of the School of the National Academy of Design.

The jury was composed of Edwin H. Blashfield, Douglas Volk, Francis C. Jones, F. Ballard Williams, W. Granville - Smith, Charles A. Platt and Lawton Parker.

The John Armstrong Chaloner American scholarship for 1921, amounting to \$400, and a year's tuition in the Pennsylvania Academy of Fine Arts, Philadelphia, has been awarded to John Homer, of the Art Academy, Cincinnati.

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## Paintings by an Eight-Year-Old Girl

(Continued from page 160)

Violetta's work is that the design is the thing.

They are drawings, free-handed in the truest sense of the word, done with a few sweeps of the crayon, the first lines determining the character of the final picture, while the figure is unerringly placed so as to balance well and suggest symmetry, though if the central arrangement displeases, the little artist throws in a vertical or horizontal decorative panel, to make up for the lack she may have felt in the placing of her main conception, or a flourish of flounces, or an extension of a much beturbanned hat or head is added to give relief.

If friends had their way, the first public display of Violetta's work would have anticipated the furore over certain foreign precocities. But there has been no haste in pushing the child forward as an artist and the fact that her work interests her and is part of her joy in life is considered more important by her parents than anything else. That she, as the daughter of Lazar Raditz, also represents the second generation of Graphic Sketch Club influence and ideas, is not the least interesting thing about the young artist, who is still as unspoiled a child today as she was before Sunday supplements and art notices began to tell something about the art of a child of eight which was one of the features of an art exhibition given over in all other cases to the week of the "arrived" with their reputations as secure as their years, none of whom but took Violetta's advent good naturedly, however, even if the jury never imagined for a moment that they had passed favorably on the work of a child. Oh, yes, one veteran "objected" after he knew. But that is another story, and not a pretty one. For the true story of Violetta from first to last has a real once-upon-a-time flavor about it.

## North Shore Music Festival Association Announces Contest

A PRIZE of \$1,000 for an orchestral composition is offered by the Chicago North Shore Music Festival Association in connection with the 1922 festival. The winning composition will be played at the final concert of the 1922 North Shore Music Festival and also by Frederick Stock at one of the regular concerts of the Chicago Symphony in Orchestra Hall, Chicago, during the season of 1922-23.

# The Rue de la Gaitee

(Continued from page 164)

elaborate, more often they are patched-up makeshifts from the apparel of a big revue.

The spectacle is usually begun by the co-mere and co-pere, who pilot the show along its erratic way. Perhaps the first scene is to be on shipboard. The co-mere will sing about the Orient, or the South Sea Islands, and of her desire to be there, and the co-pere assures her the life holds nothing for him but the gratification of her lightest wish, so "let's go," and the curtain rises on a ship at sea, with a full chorus aboard. They may never reach the distant land; the next scene may be in a coal mine, but the co-parents come bravely out and tell you about mining, with no apologies for having left you in mid-ocean.

When the mining duet is finished, all the lights in the theater go out. A tiny, flickering light appears in the blackness of the stage, and gradually a dim red glow is thrown on the scene until you see a miner, haggard and bent, surrounded by walls of rock, monotonously swinging his pick. As he works he begins to sing, the song taking its cadence from the rise and fall of his tool. He tells of his work in the dark that has made him old at an age when other men are in their prime. He throws away his pick. Why should he go on, a slave to the demons of the mine, darkness, gas, fire-damp, and crumbling rock, that others may enjoy the sunlight? The dim forms of demons appear, armed with glowing tridents, driving him back to his work. The miner tries to fight them off, and at last falls to his knees, praying for release. As he prays the demons vanish, and through a cleft in the rock a beam of sunlight strikes his upturned face and clasped hands. Smiling, thanking God for light and freedom, he falls dead.

THE scene changes. The ship has arrived in the Orient, and a harem, with its complications, has its secrets laid bare. Then the company mounts the wishing rug and is transported to Montmartre, among the Apaches, just in time for a dance.

Two of the men claim a dark, handsome girl as their sweetheart, and while the others dance these three quarrel. The men draw knives and strike, but it is the girl, stepping between, who receives the blow. A whistle sounds—the police! The girl straightens up.

"Dance," she cries, "the last dance of Jeannette la Noire!" and, as a gendarme stalks across the stage, her lover carries the dying girl through the slow steps of the dance. It has been done, this dance of death, many times in many places, often more elaborately, but, I am told, the act originated in one of these little theaters.

Not all of the scenes are of death and destruction. There are many humorous sketches dealing with topics of the day, and occasional slightly risqué situations, as when, in her husband's absence, the wife gets their miserly uncle drunk and persuades him to get into bed with her, just in time for her husband to catch them and make the old man pay up. It is not difficult to imagine that the situation might become critical if the husband were late, but things work very smoothly behind the scenes, and he is always on time.

THE tiny wings are marvels of compactness. All the properties have to be piled in the space of a few feet, with room enough left for electricians, stage hands, and an occasional quick change. The chorus girls off stage sit about on the props, and cuss and discuss the theater and the audience, their beaus, their lodgings, and their hopes. On the stage they are often awkward and stiff, but in the wings their attitudes are more simple and natural and very paintable. But do not let them see you with a sketch book or they will immediately begin to pose and want their portraits done.

They are very wise, these girls of the chorus. They have been taught in a hard, nomadic school, and have learned the value of simple things.

"Ah, monsieur," one told me, "if some day I can only have a little place with a kitchen, and a good man, and a cat, I shall be perfectly happy."

The curtain falls, the girls troop off to the dressing-room, and you go out into the night. The streets are crowded. Then one by one the cafés close, the pancake man puts out his fire, the last promenading couple disappears, and, remembering the pieces and the pit, you, too, had best be leaving. Perhaps your way will lead through the old Square Quinet, full of mysterious and sinister shadows that glide swiftly in and out of the black doorways, and whisper as they pass.

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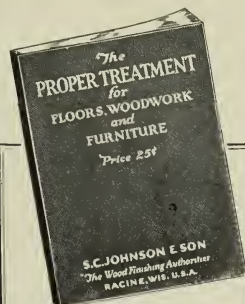


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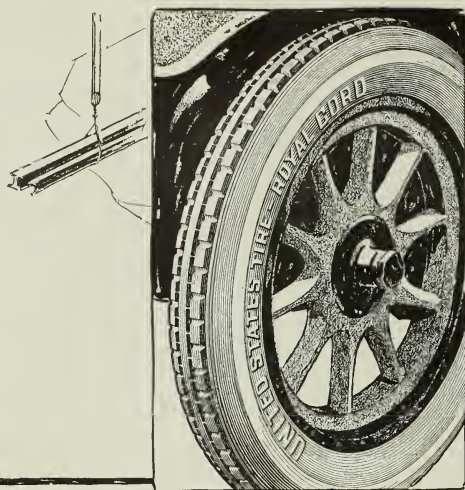


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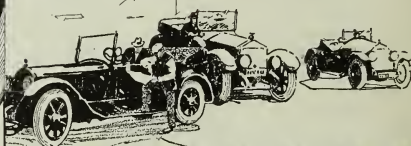






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*The Pennsylvania State Capitol at Harrisburg, seen from "The People's Court." Arnold W. Brunner, Architect  
See "Popular Appeal in Public Architecture"*

AUGUST, 1921

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*Courtesy of Chicago Art Institute*

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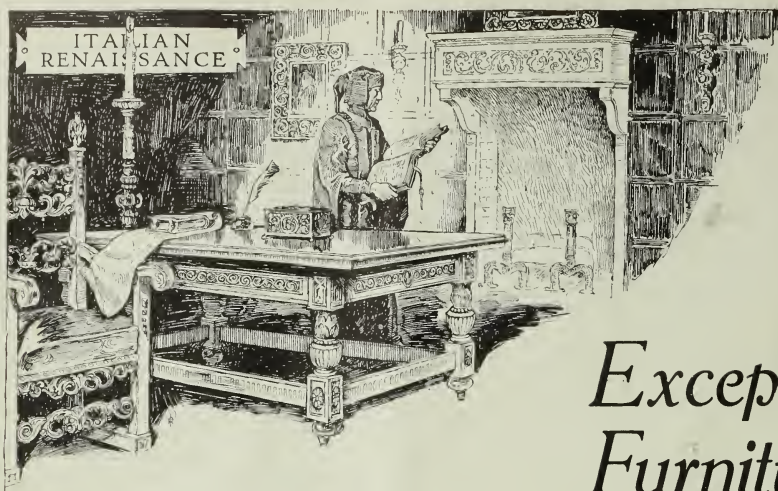


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The burning of the *Philadelphia* in the harbor of Tripoli.  
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## AMERICA'S FREEDOM OF THE SEAS

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and resourcefulness. In the little *Intrepid* he made his voyage, cooped up with his crew in a tiny cabin—"the seamen stowed like herrings upon a platform laid across the water casks." Under the pretense of losing anchors in a gale, he stole into the harbor where the *Philadelphia* lay, ran a line aboard, and ordered the assault. Decatur fired the ship, made his escape, and won for this exploit, a sword of honor from Congress. Afterwards substantial damage was inflicted upon Tripoli, and a satisfactory peace proclaimed; the conscience of Europe becoming awakened through the American effort. From that moment the power of the Barbary pirates commenced to wane.

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# ARTS *and* DECORATION

*A Magazine of the Fine and Industrial Arts*

ARCHITECTURE · SCULPTURE · MUSIC · PAINTING  
DRAMA · INTERIOR DECORATION

VOLUME XV



NUMBER 4

August, 1921

## Popular Appeal in Public Architecture

*The Relation of Harrisburg to Pennsylvania's People*

By MATLACK PRICE

ALTHOUGH the midsummer months cannot be said to be ideally suited to cool deliberation of academic problems, we have been treated to considerable editorial discussion of a great controversy which is being waged as to the relevancy and value of the classics in the education of our present day and age.

In this controversy the classics which are summoned to appear in the rôle of defendant are Greek and Latin as languages, but in the event of a verdict for the plaintiff, it would go hard with all classics, and especially, perhaps, with classic architecture. There has existed, for some time, a growing notion that classic architecture bears no relation to the present age, that it fails to express modernity, or fails to express something else, the exact nature of which its critics have not as yet quite succeeded in defining. Maybe they have not tried to define this something that classic architecture fails to express, and are perfectly willing to rest on a contention that it fails to express something that it should. They become almost definite and understandable when they say that classic architecture is cold and aloof.

It is reasonably true that classic architecture often gives that impression of austerity and lack of the more human quality of some other types of architecture—but in such cases the fault lies rather with the architects of today than with the architects of ancient Athens or Imperial Rome. And quite as often as not, the classic architecture that is attacked by modern critics is not classic, but Renaissance, and is attacked on general principles because it is dignified and because it smacks of the old world.

Some day it will be discovered, however, that style, whether it be Greek, Roman or Renaissance Italian, is not architecture, but merely a manner of design, and that architecture consists of what the architect does with the colonnades and arches and other forms which he calls up from the past to serve modern purposes.

This brings us to the exact point that is illustrated by Mr. Arnold W. Brunner's essentially architectural solution of the problem of the State of Pennsylvania in developing the Capitol group at Harrisburg. Mr. Brunner is an architect of deep and wide experience in large architectural projects, city planning, civic centres and the like, and, more than this, he is gifted with a keen appreciation of the human aspects of architecture. He sees architecture as a thing to be related to human uses, not as a thing monumental and aloof. He believes that architecture, even classic architecture, can be made to go out to meet the people with outstretched hands, and give them something.

The architect's problem is always intensified when he is called upon to carry on an already existing thing—an architectural feat far more difficult than to plan magnificently on virgin soil. There is the possibility of competing with the existing work and trying to overpower and extinguish it, and there is the possibility of devising an architectural scheme which will logically incorporate the existing work, and even glorify it.

Ethics, both professional and personal, made the question not even a debatable one in Mr. Brunner's mind, and his plans, large in themselves, possess the added magnanimity of increas-

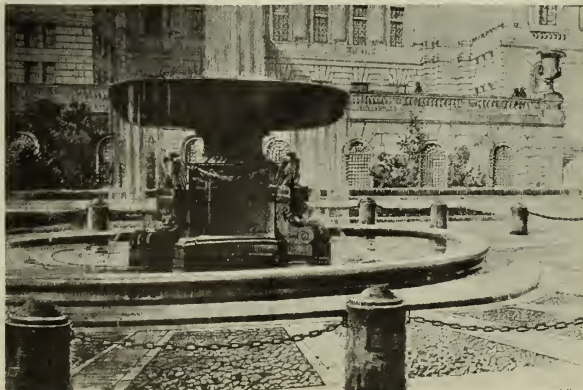
ing rather than dimming the architectural significance of the existing Capitol building.

In the first place the architect saw the obvious need of effecting a better relationship between the existing Capitol building and its site. The building seemed stilted, an actual horizontal building giving too much effect of verticality. To effect the necessary and desirable horizontality he designed a terrace on both sides of the building, and on the entrance front an obvious comparison can be made of the immediate improvement thus effected. The first story was too high, and the steps of the approach were too narrow, both of which defects are seen to be corrected in the sketch to the right of the photograph. This is an instance of the simplest, yet the most profound architectural reasoning. It deals with fundamentals. The Capitol building at once takes on a new dignity.

With this new and unmistakable dignity added, where it belongs, at the Capitol's front, it then became Mr. Brunner's desire to impart to the rear of the building as great a sense of intimacy as could be attained without loss of the still necessary quality of dignity which the legislative headquarters of a great state should possess.

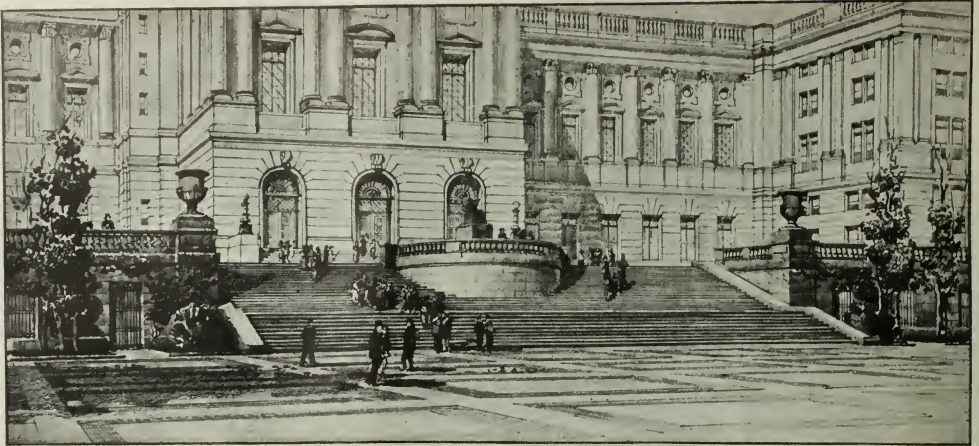
There was the question of growth, of looking ahead, of providing, in the plan, for expanding state activities which had already outgrown the existing Capitol building.

The miniature scale model of the entire group as proposed shows at a glance, and more clearly than any number of drawings, every essential of the architect's plan. Here his vision is set forth. The model was made at a cost of ten thousand dollars, and might have been inspired by the prophet Habakkuk, who said, "Write the vision, and make it plain upon tables, that he may run that readeth it." Every man concerned with the development of the Capitol, from the Governor down, could see, as though looking into the future, exactly how the entire project



*The architect's sketch for one of the fountains in "The People's Court" of the Pennsylvania State Capitol*



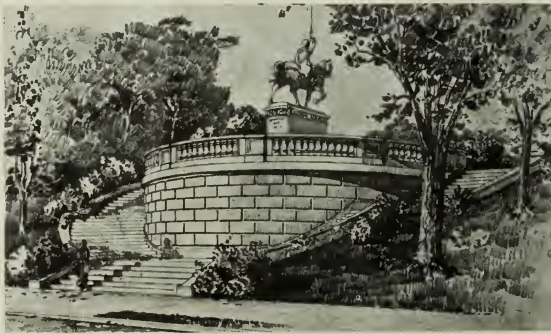


*This drawing shows the main stairway from the People's Court to the Capitol Terrace. The semi-circular rostrum is designed for use at inaugurations and other public occasions, and the suggested statue is to be an allegorical figure typifying the welfare and prosperity of the State of Pennsylvania*

would appear in execution. Such a project, presented in such a manner, must show the architect to be more than a visionary, a dreamer of dreams. He must possess the ability and the driving power to make his dreams eventuate into realities.

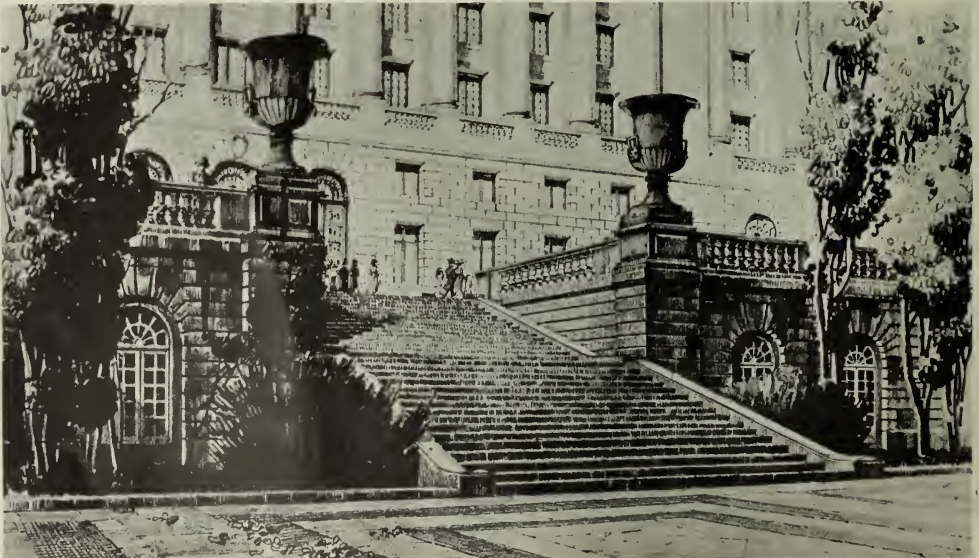
Here, then, dominating the group, we see the existing Capitol building, this time from the rear, and again given its proper aspect of horizontality by means of the terrace, which, carried around three sides of a great court, also effects a pleasing relationship for the two nearest office buildings.

It is in the court, called The People's Court, that Mr. Brunner makes his architecture



*A sketch of the monumental termination of the ends of the main Capitol Terrace*

meet and welcome humanity. It is his idea that people shall use this court, and love it, and have, through it, a feeling of real participation in the Capitol and the very government of the state. Here are to be held band concerts, mass meetings, and public gatherings. The semi-circular rostrum in the center of the broad steps is designed for the inauguration ceremony and for public speaking, and the suggested statue is to be that of a great maternal figure, affectionately brooding over the destinies of all Pennsylvania. A detailed sketch of this feature of The People's Court is shown in one of the illustrations, and in two others are de-



*In this sketch for one of the stairways from the Peoples' Court to the Capitol Terrace, the architect suggests a style which combines a certain quality of intimacy with a high order of architectural dignity*





*This complete scale model shows in miniature the relation of the new work to the present Capitol building. At the right, one end of the Soldiers' and Sailors' Memorial Bridge is seen leading to the tree-flanked Mall, which is the direct approach of "The People's Court" in front of the Capitol building*

tails of one of the great fountains and of one of the terrace stairways at right and left of the court.

To so arrange and dispose great monumental buildings that the people can feel at home among them is an architectural feat of the highest order.

Leading up to The People's Court is a broad mall, flanked by trees, and here, again, the people are to feel at home, for in the shade, along walks beneath the trees, are to be benches and fountains.

A long pool was first considered in place of the green mall, but the architect decided against it as being too formal, and also too impractical during the winter months.

Two cross avenues run through the group without at all interfering with its unity — Commonwealth Avenue, crossing between the Mall and The People's Court, and the Bridge Plaza, crossing at the start of the Mall.

The bridge, which is to be called the Soldiers' and Sailors' Memorial Bridge, spans the railroad tracks, which lie in a broad depression between the Capitol grounds and the high point of the city at 13th Street, half a mile



*The entire project, present, immediate and future, from a bird's-eye view perspective showing the new development of the Pennsylvania State Capitol at Harrisburg, the Soldiers' and Sailors' Memorial Bridge in the foreground and the ultimate bridge over the Susquehanna in the distance*

away. At the Capitol end of the bridge will be two monumental pylons, one commemorating the soldiers and the other the sailors, and the long and impressive vista down the bridge, centering on the Capitol dome, can be visualized from the photograph of the model,

and from one of the drawings reproduced.

It is seldom that a group of monumental buildings such as this, designed so symmetrically "on axis," and about an enclosed space, also look so well from the outside as this group. The group, as seen in the complete view of the scale model, is bounded on the left by Walnut Street and on the right by North Street, and the entire street fronts of the office buildings flanking The Court and Mall are no less designed than the inside fronts.

The view of the model shown in the frontispiece conveys a very good idea of the picturesque vistas seen between the buildings, as well as the appearance of the buildings themselves. In this view a glimpse of The People's Court is had, with one of the large fountains and the rostrum and statue on the terrace steps. At the right is seen the public entrance to the great auditorium, which is to be a part of the Educational Building.

The Board of Public Grounds and Buildings consists of Governor William C. Sproul, Auditor General Samuel S. Lewis and State Treasurer Charles A. Snyder. These gentle-

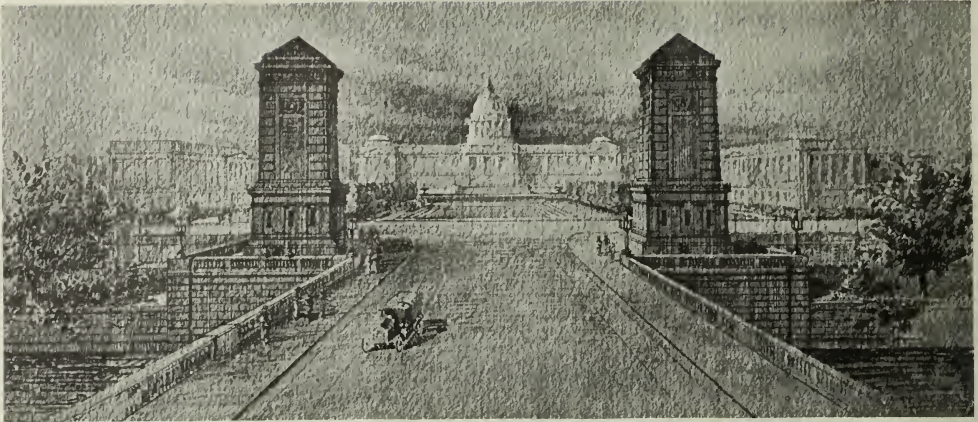


*The existing Capitol building of Harrisburg, Pennsylvania, showing an un-studied and un-architectural approach and setting*



*The architect's first study of the Capitol's new setting, in which added horizontality and breadth effect a greater architectural dignity*





*A sketch which shows the Capitol building as it will appear seen between the two pylons which terminate the Soldiers' and Sailors' Memorial Bridge*

men are to be congratulated upon having secured such a thoroughly architectural solution of the problem of developing the State Capitol to meet immediate and future needs, and the architect is to be congratulated upon having had to deal with men who could share his vision and see in fine and dignified architecture an outward symbol of a fine and dignified statehood.

It is in this matter of the esthetic, as well as the human responsibilities of committees, that many a fine architectural project is wrecked. Of the architect there is expected, as part of his professional equipment, the vision necessary to plan and design noble buildings, which, however, he is powerless to put into execution unless his vision is shared by the building committee with whom he is working. Such a committee, obviously, has a broad responsibility to the public, for it is through them that public funds are to be expended for the erection of public buildings.

Any committee entrusted with the power of veto or acceptance of Federal, State or Civic architectural projects should make some brief but intensive study of architecture, in order to deal wisely and intelligently with the architect. Each committee member should know enough about architecture to be able to appraise for himself the merits of the drawings and models which are submitted by architects either on assignment or in competition, so that he may detect, at first hand, any incompetence on the architect's part, or at first hand understand and appreciate, and in some measure share the architect's vision. This is not too much to ask or expect of men charged with so important a public duty.

When the selection of an architect is made through a competition, the committee is greatly aided by the work which was done by the American Institute of Architects toward standardizing the procedure to be adopted in holding important competitions. For some time the architecture of public buildings was involved in political favoritism and general incompetence and indifference, and architects with high codes of personal and professional ethics hesitated to enter upon public projects.

The situation today is immeasurably improved, for not only are

committees more fully living up to their responsibilities, but the interested public is taking a hand. Some years ago, when the city of Cleveland entered upon the project of building a combined Post Office and Court House, as the first step toward a civic center, the necessary addition to existing available funds to carry out the work was quickly raised by a public bond issue. The people wanted the new plan because they were shown what the project consisted of in itself and in relation to the city, and, wanting it, they were willing to participate in making its realization possible. In this Cleveland instance Mr. Brunner was the architect, and the city gained a permanently worth-while architectural addition and impetus toward popular architectural development.

The aims of architect and building committee being identical, harmony should prevail in the whole transaction, and, through harmony, a maximum of economy, effectiveness and speed in the realization of all public building projects. Nor is this highly desirable co-operation a thing which, from its nature, need be confined to the procedure involved in any one type of architectural project.

An understanding and appreciation of the

architects' aims should more often be the prevailing note in projects involving the design of business buildings, churches and private houses. Everybody concerned is far better served by harmony than by divergence, and better architecture is the result.

The really able architect is not inclined to be autocratic or opinionated; his best interests, both personal and professional, recommend that he give earnest and studious attention to the requirements of the project on which he is working. Committees and individuals, however, are very often both autocratic and opinionated, and act under the unwise and often fatal notion that their function is to oppose and coerce the architect at every turn.

Few individuals, and consequently few committees, fully realize what a serious matter architecture is to the architect. The architect knows that his professional ability will stand before his contemporaries and before posterity exactly in the measure of the merit of the finished work, which will stand where all men will see it and judge it. In this respect, he has more at stake than the individual or the committee under whose authority the project may be wrecked, spoiled or allowed to go through to triumphant completion. In the case of an architectural project spoiled by unwise and unsympathetic outside interference, it can truly be said that "The evil that men do lives after them; the good is oft interred with the bones." In all fairness to the architect and to the successive generations who must live with the buildings he creates, he should have every opportunity to do the finest thing of which he is capable.

But the "story" of all this, the thing that makes architecture mean something definite and humanly interesting to us all, is the way in which the architect, in this case with sympathetic co-operation, has met all the practical requirements of a large and complex problem in an architecturally simple way, frankly and without affectation or snobbishness, and has, at the same time made an imposing group of great monumental buildings an inviting playground for the people. This is architecture that does not come from the austere height of the Acropolis, or from all the books of Vitruvius or Palladio, but from the heart of the architect.



*A detail of the Soldiers' and Sailors' Memorial Bridge, which will lead across the railroad tracks to the Capitol group*



# Jonas Lie, Citizen-Artist

## An Effort to Make Art Appreciation a Part of Community Spirit

By E. MAY TENNANT

IF you ask the children of Plainfield, New Jersey, the name of their favorite artist, they will reply with conviction and enthusiasm, "Jonas Lie!"

How is it that a prophet hath honor in his own town? It is because Mr. Lie is not only a great painter and teacher, but because he has just carried out a most successful experiment in awakening the latent art appreciation in his community.

Jonas Lie's fame as a painter is so well known that it is hardly necessary to state that Luxembourg, Metropolitan, Boston and other art museums, here and abroad, are the proud possessors of his paintings; and that his exhibitions in our largest cities are an event in each season.

Mr. Lie has the conviction that an artist with vision is the guardian of the taste of the young people of his generation; so he persuaded the guardians of the few pictures in the sombre Public Library Gallery to let him make it a place of simple beauty where artists would be encouraged to exhibit.

He spent much of his valuable time in mixing paint for walls and woodwork, making lights practical, and doing other things to create a perfect gallery. Then he hung the largest and most complete exhibition of his works which have yet been shown—over fifty in number. This was but the beginning of his practical plans; for his aim was to personally help all who wished to understand and appreciate painting.

To this end, Mr. Lie sent invitations to the teachers of all the public and private schools to bring their pupils to the Gallery at appointed times. Every morning for nearly three weeks there was an ever-changing group of young people who eagerly awaited his most interesting talks—primary children, high school

youths, classes of expressive Italians and troupes of colored youngsters. Hour after hour this great man put beauty within the understanding of all who heard. Day after day these young people interested their elders in what they had heard and returned to the Gallery with parents and friends, who must see the pictures, too.

These parents, not to be outdone by their children, requested art talks also; so several evenings were given to this work.

Mr. Lie told his hearers not only *what* to see in a picture, but *how* to look at it. He showed the difference between picturing a story—thus making an illustration—and capturing, in painting, some phase of nature, a feeling or a sensation; and he brought out the contrast between realism and impressionism in art.

Mr. Lie believes that pictorial expression is obtained through the medium of color, and his experiments with charts, showing the relationship of colors and their varying appearance, were most interesting. The children called it "magic" when gray turned to blue against an orange background; and they soon

found its counterpart in the painting of sails against a sunset sky.

Composition was touched upon and many other interesting matters, all with the clear touch of a master who understands his craft.

The ideas in Mr. Lie's pictures "carried over" to the children, there can be no doubt. No finished expression of an art critic could have been more flattering than the unstudied words of the children. Several of them insisted that one picture was painted on the glass of the Gallery window, so flooded with real sunlight did the picture seem.

Mr. Lie devoted the major portion of his time to the children, as he believes that standards of beauty are only established in the young. It is hoped that other painters will follow his lead and help to make art appreciation a part of community spirit.

The scope of this most successful educational work by Jonas Lie can be summed up in no more fitting way than to quote from the public thanks of the principal of the Plainfield school in which the paintings were shown.

"It is no slight thing that we have an exhibition of pictures that a large city might well covet; but that a great artist should devote his almost priceless time to young people in such talks as only a great artist can give, is a boon for which, as we humbly realize, no thanks of ours are adequate.

"When pure beauty, with its ennobling influence, is put within the reach of the people, a wonderful gift has been made; but when the creator of the beauty becomes the interpreter of his art, the value of the gift is enhanced many times.

"Mr. Lie is not only a great artist; he is a great citizen!"



Jonas Lie lecturing on art to the school children of Plainfield, N.J.



Winding River, from Mr. Lie's exhibition at Plainfield



The Ice Harvest, owned by the Luxembourg Galleries



# Going to the Source of All Inspiration

## Outdoors With the Pennsylvania Academy Summer School

By HARVEY M. WATTS

WELL, it couldn't really be otherwise! For how could it be? Remember that Henry James has referred to Philadelphia and all its institutions and its surroundings as inevitably harking back to a picturesque past and as thus enveloping even the common things of the present with a certain glamour amidst a general meridional mellowness. So, for anything new in Philadelphia to succeed, it must really justify itself and receive the sanction of its great traditions. And so it fell out that when a great organizer of the educational art life in America, John Frederick Lewis, president of the Pennsylvania Academy of Fine Arts, dreamed a great dream of an ideal summer school of art, not a summer art colony, be it understood, eking out a picturesque if somewhat precarious existence in the casual summer boarding houses in the mountains or by the seashore, but a real school with accessories that suggest the model country place of a gentleman farmer, and in motoring about the Chester and Pickering valleys—the Valley Forge region of Eastern Pennsylvania, to give the outsider an idea of the locality—came across the disused property of the old Chester Springs Military School, to see it was to secure it. And so it came about in that historic summer of 1916 that the Academy was able to announce that it had secured a "summer rendezvous for the Academy art students" and that "the summer school" was located at the famous Yellow Springs in Pickering Valley.

The Yellow Springs? Well, at this point history obtrudes itself with decision. For, with Valley Forge only a few miles away, with the outlying reaches of the Valley Forge Hills that form the southern ramp of the plunging Pickering Valley ever in sight as a cobalt blue wash against the horizon forming a background for a patterned panorama of an almost incredible rural loveliness, with bronze plates telling of Revolutionary sites and with the oldest part of the splendidly appointed dormitories built in the Colonial manner and honored with the records of Washington's visits, and even with letters dated by him from Yellow Springs itself, it were impossible for the past to be overlooked, no matter how engaging the present with "every prospect pleasing." But the history of the Yellow Springs, renamed later Chester Springs, is not so much a matter of the political story of America as it is of its social life, since the real memories of Yellow Springs that count are those that deal with the ever-defeated effort of the American stomach to assert itself after the manner of the European stomach and develop re-

sorts that look after its interests through the regimen of mineral springs and baths, while at the same time the finer things of life are looked after by the recreations incident to great baths in which art and music play their part.

For be it understood, if the American stomach had its way we should all be making pilgrimages to Yellow Springs today, just as our European contemporaries, plus

any number of cultivated Americans, flock to Homburg, Wiesbaden, Carlsbad, Bad Nauheim, Aix les Bains, Vichy and Bath in all its Georgian splendor itself, and other celebrated "cures." For that is what the Yellow Springs started out to be, and it has a record of having entertained Washington and Revolutionary society and, in the early Nineteenth Century, Webster, Clay, DeWitt Clinton and the beaux and belles of fashionable society all over the Union, who flocked to its waters, took the cure in the European manner, and drank from its famous iron spring, still at the command of art students, tried its sulphur waters, internally and externally—the somewhat Pompeian stone bath house with a pool with a tawny yellow stuccoed wall in a typical Roman style still extant, being the pool in which Jenny Lind disported herself—and drank of its crystalline "diamond spring," still gushing forth its pure and sparkling waters that would give more than a reputation to bottled potable purity, and ate and danced and enjoyed themselves until provincial prejudices, anticipating the Prohibition craze, killed the venture and the hostile countryside came into its own.

For the failure of Yellow Springs to develop into a resort, while in part it must be laid to the development of the railway systems, which carried people elsewhere—even today the Chester Springs Branch of the Philadelphia and Reading Railroad has the primitive and easy-going ways of the huckleberry railroads of the early fifties—was not due to the fact that the American stomach does not behave after the European model, which requires a period of repose with much water drinking on schedule time plus gaming, music and surroundings given over to art and the cult of the beautiful, but largely due to that early development of a hypocritical conscience as to the essential wickedness of really enjoying oneself that came to us from the Puritan and the Quaker and made us ashamed of relishing the good things of life, the beauties of nature and art and the relaxation which healthy human beings might well resort to for the improvement of the body, mind and soul. For indeed it is on record that, although



*The countryside of Chester County abounds in unusually "paintable" compositions*



*A picturesque corner, worthy of Cazin, photographed by Albert Warrington*



*The "paintable" quality of a turn in a Chester County road  
Photograph by Henry P. Bailey*



"Over the Hills," by Albert V. Greene

doned by fashion and gastronomic specialists and those who loved art and believed it should be made a part of one's enjoyment, and the region fell into such complete desuetude that it is just being rediscovered these days, to the somewhat surprised and injured vanity of the natives, though not to the squires and society folk who have beautiful estates in all these valleys and with their fox hunts and real country clubs maintain the English tradition of "county family" life in a bountiful and typically Philadelphian manner. For these the relocation of Chester Springs on the map, as it were, where American life and art may take a fresh inspiration, is not the least happy outcome of the situation that has developed by reason of the summer school of the Acad-



"A Cloudy Day," by Florence Tricker

the virtues of the wonderful waters at the "Yellow Springs, along the Pickering creek on the Kimberton road," were known as early as the first part of the Eighteenth Century, with a hotel in a log hut dating from 1750, the "unco guid" among the plain people could not stand the spectacle of anyone having a little pleasure. So it came to pass that the monthly meetings of the Friends of the Uwchlan—the name is a real one and not a matter of typographical accident or orthographical humor—just up the creek and at the end, by the way, of the funny little huckleberry road that runs up to Chester Springs from Phoenixville—on one August 8, 1765—it is to be hoped it was a scorcher and that they all sweated in their gray garb—passed the following minute:

"We believe some amongst us are Desirous to avoid Excess on all Occasions, and that our Moderation may be Conspicuous in all our Conduct, but some Instances manifest that all are not so careful as they ought to be herein, and further, the Yellow Springs being a place of Promiscuous Resort, and, at this time of the Year in particular, is made a place of Diversion, we fear some Friends' Children not belonging to our Meeting, as well as some that do, are Suffered to go there without any real Necessity which may be very hurtful to them in a Religious Sense. We Desire the same may become the Concern of the Quarterly Meeting."

Think of this in these movie and jazz days when the pulpit is discussing one-piece bathing suits, short kilt-like skirts and promiscuous motor rides to country clubs, in the dark and by moonlight, of both sexes in their teens, and imagine the primitive simplicity of the amusements that shocked the Uwchlan Friends one hundred and sixty-five years ago! But they won out, and so this pristine resort, a little section of an earthly paradise, in a romantic and history-haunted neighborhood, was aban-



A class "au plein air," sketching the rolling countryside of Chester County



Sketching outdoors, under the shade of the historic Washington sycamore

emy now entering its fourth year under conditions of the most reassuring character.

For the school, which is the only real summer school of art in the country, possesses what is essentially a gentleman's estate or model farm, with a group of perfectly modernized and superbly equipped buildings, as finely appointed as any hotel by mountain or seaside. There is a large studio and an assembly room with a stage that is finer than most small-town movie theatres. The Washington Building houses the young men in a three-story dormitory that has all the appointments of the best college building, with baths,

etc., while the Lincoln Building, the girls' dormitory, is equally well appointed and spreads on its walls a complete set of old masters in colors, the Arundel prints, while in the reception room and in the refectory portraits by Naegle, Ames, Paradise, Sully, Peale and numerous studies of Washington by contemporary painters give a Colonial art atmosphere which is accentuated by the historic chairs and the woodwork of Washington's own time. Other buildings for the faculty and visitors, with a power house, add conveniences to the group, while although both the sexes have been swimming in a natural pool, an abandoned quarry, with the more timid trying their prentice ways in several nearby "swimming holes," this year an eighty-foot swimming pool half enclosed under a roof and half in the open, under the great sycamores, adds a new touch of country elegance to the school and completes a physical background in which, as one of the students remarked, everything is done for you without the asking. All this phase of life at the summer school goes on in a region of rolling hills, abrupt, well-watered valleys, with a wealth of rural landscapes, and a richness and vivacity of wooded slopes, coupled with a patterned view both far and near in which the rich tilth of the fertile glebe yields in summertime tapestry effects in design and color that almost force the brush into the hands of the interpreter. And what a riot of color the summer landscapes present. One indeed would have to order more than one tube of Monet's cobalt blue with its friendly malachite green, with golden ochre and almost the color of opal itself to tell the story of ripening grain when the wheat of a reddish variety stands alongside of the silvery green of the later oats and the indescribable varying greens of other crops to say nothing of the sienna stubble and the umbers of newly plowed fields. To see in-

(Continued on page 264)



"Hollman's Barn,"  
a student painting by J. C. Claghorn



"Old House, Rapp's Corner,"  
a student painting by J. C. Claghorn



# Tracing the Colonial Style to Its Origin

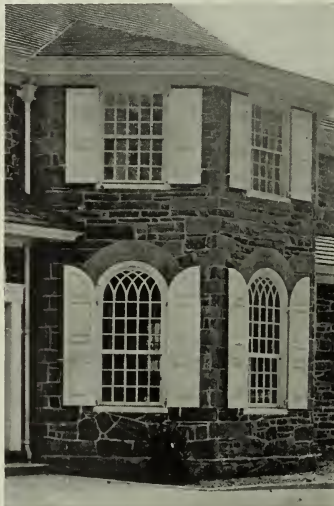
THOSE who want to see some of the origins of what is called the Colonial style in architecture cannot do better, in these motoring days, as they pass along the highways on their way from Washington, north or south, to stop off at Chester, just a few miles below Philadelphia, and look at the old Courthouse beautifully restored through the instrumentality of Governor William C. Sproul and the agency of the architect in charge, Clarence W. Brazier. The so-called Chester Courthouse is the oldest public building in Pennsylvania and is possibly the only public building in America to be continually used for public purposes for nearly two centuries. It is especially interesting to architects and all those who are students of the American variation of what is called in England Georgian work, since it sets the style, with its double eaves and its bay window and its beautifully proportioned white doorways and ample window openings, for that type of stone town and country house that made Philadelphia notable in Colonial and Revolutionary days and has given a type of domestic structure to the country that is voted everywhere as of unusual beauty, as well as of high utility as a home.

The style that the Chester Courthouse sets became indisputably Pennsylvania's contribution to American architecture, and the permanency of the type, with its use of the local Philadelphia stone, the silvery gray gneiss rock, is shown in that today thousands of houses in and about Philadelphia and all over the country find nothing is more picturesque than those stone residences that repeat the Chester Courthouse motif in all details, save that they add the comforts and conveniences of door and side porches and other accessories suited to the home life which are, of course, out of place in a public building. The Governor himself has well told the story of the old Courthouse which antedated the Independence Hall, and his thumbnail sketch of its history, so far as his early days go, runs as follows:

"Erected as the courthouse of Chester County in 1724, the records of the ancient shire, removed a century and a quarter ago to the new and more centrally located county seat at West Chester, show little regarding its original cost, and the names of its builders and designers have been lost to view. Just recently I have learned that one of the commissioners for its erection was Nathaniel Newlin, my great-great-great - great - grand-father, who also sat here as one of His Majesty's Justices. But whoever its builders were, they built it well, and after a lapse of almost two centuries, and in spite of rough usage and alterations for the various purposes of the governments of the two countries, the borough and the city, its native stone walls show no signs of disintegration or so much as a settling crack.



*Chester County Court House, within a few miles of Philadelphia, is a consistent example of true Colonial*



*A window detail, characteristic of the graceful dignity of the style*



*The white balustrades and panelling show a consistent expression of the Colonial*

"William Penn, the founder, whose philosophy of government sounds better every day in view of recent happenings, had been dead but six years when the date stone of this building was carved and put in place, and the generation which had known him was still actively at work hewing the eastern counties of his commonwealth from the forests primeval. David Lloyd, the great liberal Quaker Chief Justice, whose dust lies beneath a low tombstone near the gateway of the old Friends' burying ground, a few hundred yards up the street, was Chester's leading citizen. John Morton, the signer of the Declaration of Independence, whose ashes rest in old St. Paul's Churchyard, just down the street, and who was afterwards to sit here as a Justice, had not yet seen the light of day, nor had Paul Jackson, whose tomb is also to be found near Morton's, and who, the first to receive a degree from the University of Pennsylvania, became Burgess of Chester and likewise

a Justice here.

"This venerable building was finished and occupied eight years before the birth of that greatest figure in American history who was to come to Chester with his retreating army on the night of the battle of Brandywine and to write briefly and sadly in his chamber in the fine old tavern, still standing just across the street, his report as commander-in-chief to the Congress, apprising the government in Philadelphia that he had failed to stop the British advance on the Capital and metropolis of the land."

The building, of course, went through many vicissitudes, had all sorts of things built around it and made part of it when it was in City Hall at Chester, but finally, with the re-awakening of a new civic spirit, largely through Governor Sproul, who is Chester's most eminent citizen, the restoration of the building as it was in its earlier days, both as to its exterior and interior, was undertaken, and one of the smaller shrines of America was preserved for all time as a place of pilgrimage that is worth "doing," in the tourist sense of the word.

Those inquiring tourists who while "doing" the Chester "State House" also want to see just what part it did play in Colonial architecture should then direct their steps, or car,

to Germantown, Philadelphia, where the Billmeyer House on Germantown Avenue, or "Main Street," as the Germantowners still love to call it, built four years after the Chester building, repeats the effect of the first floor eaves with great exactitude, while the Johnson house near by adds a new detail in a hooded triangular pedimented doorway that is part of the eaves. But it dates from 1765 and is anticipated in the hooded doorway detail, a part of the first story eaves by the delightful old Green Tree Inn, also on Germantown Avenue.

# Two Theatre Guild Successes of the Year

*"Mr. Pim" and "Liliom" Are Still on the Boards*



*"Liliom" back from heaven to do one kind deed. Setting by Lee Simonson*



*"Liliom" is caught and is about to escape jail by suicide. Setting by Lee Simonson*

Eva Le Galliene, as Julie, the little servant girl, whose love for Liliom survives harsh treatment and broken illusions. Her sympathetic interpretation of the character is pleasantly free from sentimentality and the overstressed pathos for which the rôle offers opportunities. Out of an infinity of simple gestures and quiet words she patiently builds an unforgettable character, erring, if at all, on the side of too great emotional restraint in a girl of the class which "Julie" represents



Joseph Schildkraut, in the title rôle, is as convincing a "rough-neck"—the American slang equivalent to the Hungarian term "Liliom"—as even Mrs. Musat, in whose carousel he worked, could have wished. His "Liliom" is a consistent ne'er-do-well in spite of occasional impulses to better things, and when he is allowed to visit earth for one day after seven years in purgatory he brings with him a stolen star for the little daughter he has never seen



*Leonard Mudie likes his pipe as the young artist in "Mr. Pim"*



*Erskine Sanford, though young, is doddering old age as "Mr. Pim"*



*Phyllis Pooah is the sprightly and attractive ingenue in "Mr. Pim"*



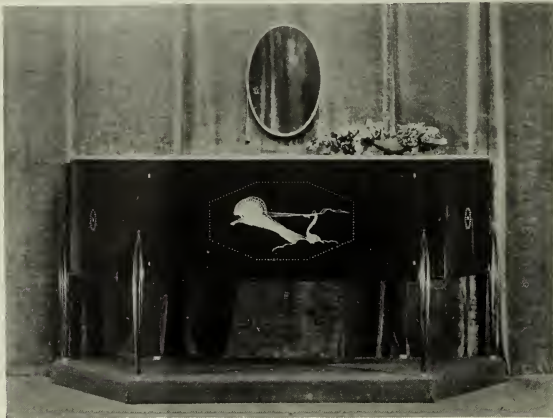
# The Evolution of Furniture in France

## Ruhlmann—Master Furniture Designer

By LEO RANCOLE

**A**N epoch of transition or evolution usually betrays itself by so many groping, tentative experiments that it is from its skeptical contemporaries that it receives the most severe and critical judgment.

The greatest part of the supreme in art belongs more to the future. In the maze of all that forms the fashion of the moment there is often a failure to recognize the ascending steps that mark the beauty and the making of an epoch. In furniture more than in any other art it is difficult to appraise the exact state of its evolution toward a definite expression. The connection that exists between everyday life and furniture is too closely intimate and is realized too completely to receive a proper estimate from contempo-



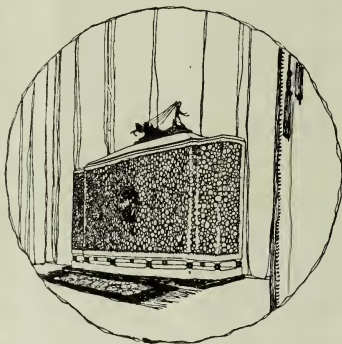
*A buffet of macassar ebony, inlaid with amaranthe wood*

and "pouffes" often take the place of furniture. Of not much importance among these mattresses, sofas and stools becomes a piece of furniture which is treated more as an accessory or a spot of color and is expressed with an originality too "recherche" or a simplicity too cubistic. Greatly encouraged by snobs, this art is often brought to the height of luxury, but even when it is carried out with the utmost care and expense, it never loses its character of fragility and affectation that makes it a fad predestined to live only as long as it amuses.

Quite by themselves, a few modern ebenists treat the furniture they create only with the purpose of bringing out all its intrinsic beauty, and admitting no compromise with the environ-



*A dressing-table chair of polished and gilded ebony, with gray velvet upholstery*



*A chair of dark antique oak, with the seat in vermillion red lacquer*

rary eyes. In France, especially since the war, in spite of all that apparently is either Parisian exoticism or a slavish copying of the styles of past periods, modern furniture has made great steps in its evolution toward a distinct type.

It is never wise to criticize too severely all that amuses a people and still more a generation that needs as much relaxation as the present one. The exoticism of the modern interior decoration and the excessive use of the Oriental bibelot can be largely forgiven on account of its amusing character. It manifests more strongly than ever to what extent everything that composes an interior is subordinated to the feminine taste. Future generations will have much difficulty in understanding our paradoxical modern woman who drives an engine, harangues crowds, manoeuvres the machine that ascends to the sky and returns to her home to sit on the

floor like a Fatima or a Mousme on brocaded mattresses amidst cushions, trinkets, and dolls. Treated in such a manner, interior decoration becomes, of course, very amusing and a good deal in the nature of stage effects. Cushions

ment in which a modern object may have to live. Unconsciously they force altogether a different conception of interior

decoration. Face to face with Ruhlmann furniture, for instance, it becomes at once clear that it is not in the childish illusions of the cushion and the incense-burner kind of decorations that we will find the calm that we instinctively seek in the objects with which we surround ourselves. Through mere atavism we will only regain our equilibrium in things that are perfectly beautiful. Neither can a beautiful past entirely satisfy us. We belong to a different age and although not essentially a race of "nervous" we wholly respond to Ruhlmann's art that calmly outsteps evolution, and with dignity and beauty so perfectly expresses the sensitiveness of our age.

Of course Ruhlmann embarrasses many modernists. "It is maladive to be so perfect," said

### Editorial Note

The significance of the Modernist trend in French furniture design, as exemplified by the work of Ruhlmann, is brought forcibly to our attention through the following report from Paris, printed in the *New York Tribune* of June 18:

"A new style in furniture was demanded by representatives of the French furniture industry at the Furniture Congress recently held here.

"Architects are blamed by the president of the Furniture Makers' Association for the continued production of false Louis XV, Louis XVI and other styles of antiques. They design interiors to go with such furniture, and naturally the manufacturers have to meet the demand, he says.

"The president proposed that the teachers in the fine arts school should begin the campaign for a modern original style by inspiring original ideas, under the general direction of a committee composed of artists, architects and furniture makers.

"He hopes this method will produce an entirely new style that will mark this epoch as did the styles of the two Louis, of the Empire and the Renaissance."



*A chair of ebony and ivory, with cushion of gray velvet*

ebony and ivory. He designs the silks and rugs that are specially woven and loomed for him. When he needs the collaboration of other artists it is always to the best that he turns, as in the case of the bronze plaque ordered expressly from Foucaud for the huge bahut of amboine wood inlaid in ivory and resting on silver balls. He believes that to create a style one must, above everything, create beauty, and it is no impediment, if created for beauty alone, that an object may be so precious, and even so useless, that it will be within the reach of only a few. Others who undertake the task of copying will sufficiently democratize the things that are in-



*A bed in dark mahogany, with inlaid decorations of white sycamore*

one of them to me about Ruhlmann. Here is a reproach that is rather an admission of the superficiality and imperfection of an art opposed to Ruhlmann's and which for that very reason lacks epoch-making significance.

Comparatively a newcomer among ebenists and decorators, Ruhlmann became known to the general public through his exhibits in the Salon d'Automne of 1913. Very artistic since his childhood, the dreams of his adolescence were expressed in delightful landscapes and daring projects to create a free school of Beaux Arts. His father, practical and businesslike, insisted, however, that he should take an active part in the wall-paper factory and the still more prosaic business consisting of a corporation of house painters, of which he was the proprietor. To this wise father we owe the Ruhlmann's "chefs d'œuvres," for it is doubtful if, without the financial backing that he derives from the two business affairs he inherited, he would either care or essay to create. He too firmly believes that everything that is created must be technically and materially perfect, to allow himself to be limited in anything. He uses the most precious materials—almost exclusively



*A bed of amboine wood, inlaid with ivory. The wall drapery is dull gold and black, and the bedspread is of gold and blue brocade. Lighting fixtures of alabaster and gilded bronze*

springing and beautiful to set a style. The great importance of what Ruhlmann creates cannot be yet exactly estimated by us. It is remarkable, though, that it is not to the ultra modern home of a snob, but to stand next to the rarest antiquities of a collector that a piece of Ruhlmann's furniture is usually acquired.

Made to reflect, and, in a sense, to stimulate, tastes which are more modern and more sophisticated than those of England or the United States, the reader may not at first read, in these illustrations of Ruhlmann's work, any message for himself. But the message is there. The illustrations should hold much suggestion for any designer and maker of furniture—suggestions not for copying, but for finding courage to depart from conventions and outworn precedents. Much of the interest of Ruhlmann's work comes from his princely use of rich and rare materials—but there are many very effective and very little used woods and inlays that are not impossibly costly. When interesting and unusual materials are combined with original, or purely primitive forms, a striking result is inevitable. The design of furniture in the United States has advanced

incalculably within recent years, and in the rendering of historic forms has placed furniture of fine and superfine quality within the reach of the many. But there are too few individual designers, too few men experimenting with new types.

Furniture design has remained stationary because of the general tendency to copy rather than to originate, and to copy generally similar types rather than unusual or seldom used types of furniture.

Seldom originating, very few of our designers have even gone to obscure or distant sources for their copies. By contrast, a distinct interest would attach itself to furniture of the historic, conventional type if there were also

more examples of the unconventional, more creations such as these expressions of the vision and genius of Ruhlmann.



*A large bed of ebony, with inlaid pattern and studs of ivory*



*A massive lounging chair upholstered in red leather*



# An Appreciation of Vigor and Imagination in Art

## Boardman Robinson—"An American Daumier"

By CHARLES HENRY MELTZER

THERE is a point at which humility grows shameful. And it is reached, in one way, when we make up our minds that we must be—that we are—inferior in our art to other nations.

We have no Rembrandt, to be sure, no Beethoven; no Shakespeare and no Michael Angelo. The world at large, though, seems to be in the same case. So why despair? And while in Europe art has passed beyond its prime, we of the West are watching a new dawn.

The Old World has, perhaps, fulfilled its mission. The New World is today a golden promise. In some art fields we have already done much. Yet we are still at the beginning of our efforts. We have not yet gone far, indeed, in poetry, in music, or maybe in drama. But we have painters, not a few, who do us credit; and many architects and sculptors of renown.

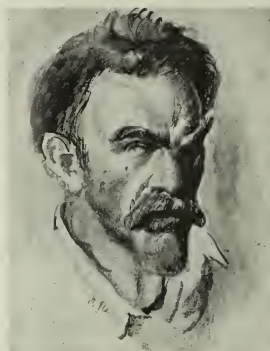
Moreover, we have now some men and women who, through the medium of plain black and white, have shown us something closely akin to genius. That is a great word to apply to any artist. But there are two or three who deserve more honor than is given to talent.

Of these one of the best is Boardman Robinson, in whom some of us can see another Daumier. He has commanding gifts of an unusual kind, interpretative, splendidly expressive. He was born in Nova Scotia near Annapolis, in the fair country of the old Acadian settlers. But by adoption and by instinct he is one of us, American in art and in his nature.

He comes of a good family of seafarers and he spent some years of his childhood in South Wales. But even there he was regarded as a "Yank" and fought fierce battles to defend his future country. His heart—a big heart—may have sometimes linked him with the activities of radicals. But he is not a mad insurgent or a fanatic. Before all he is an honest, fearless artist.

His home is on the lovely Croton heights—a simple cottage, looking down on rolling woods. In the far distance, deep below, you see the Hudson, barred by the Palisades. There with his wife, a sculptor of unusual talent, he works and paints his pictures. A great, bluff, simple, gentle, kindly soul, broad-shouldered, with gray eyes and a fine forehead. He is bearded like a pard and has rude eyebrows. His hair, his careless beard and his moustache are fiery red. At most hours of the day he has a pipe projecting from his well-shaped lips. His personality, though powerful, seems mild. I don't believe that he would harm a fly, no matter what he might do to a banker. A dreamer—an enthusiast, if you will. No worse than that.

What he has done, so far, while it may class him with a few great living artists, will be outdone, you may be sure, ere very long. For he has set his mind on very lofty dreams, and he has all he needs to make his dreams come true. He has tenacity and



Boardman Robinson—  
a self-portrait

strength, and much besides; and chiefly he has what is sadly lacking in most artists of the hour—he has sincerity. You cannot meet him for an hour without perceiving that he fights for truth—his truth, of course, not yours or mine, maybe. We cannot all see life in the same way.

Beneath his art is a deep sympathy with poor humanity. And, as he told me a few weeks ago, he strives to express positive ideas. His art to him is not a mere abstraction. It is a real and concrete fact as well—a medium

for interpreting what is. He may be literal. He may be symbolical. The basis of his art will still be truth. In some of his cartoons he is ironic. In others he is pitiful, sympathetic. His crayon has the sureness and the firm touch which mark the slightest work that Daumier has bequeathed to us. He seems to see into the very heart of life. He has the power to pluck the meaning out of facts.

His first American attempts apart were not ambitious—just sketches of the people of the stage. From these he turned, for years, to other tasks. Cartoons, political and sociological—grim mockeries of hypocrites and rogues. In the *Tribune* and in *Harvey's Weekly* (now defunct) his drawings won him many friends and foes. But, while still interested in that kind of art, he aspires to greater things. Now he is saying to himself, and to some friends, not "I, too, will be," but "I hope to be" some day a painter. It was, of course, by painting he began, in his young 'prentice days in Paris. And now, in the full flush of his hot manhood, he has gone back to his first love.

He speaks rather lightly of his Paris days. Gérôme? I think he visited him once. His bourgeois art meant nothing to our "Yank." He dropped in at the Beaux-Arts once or twice and tried (in vain) to exhibit in the annual Salons. His point of view, his style, his reckless art, offended "masters" of the Academic pattern. Perhaps it was as well he had rebuffs. They left him free to think for himself. He could not bow to the cheap idols of Montmartre, to men like Bouguereau and

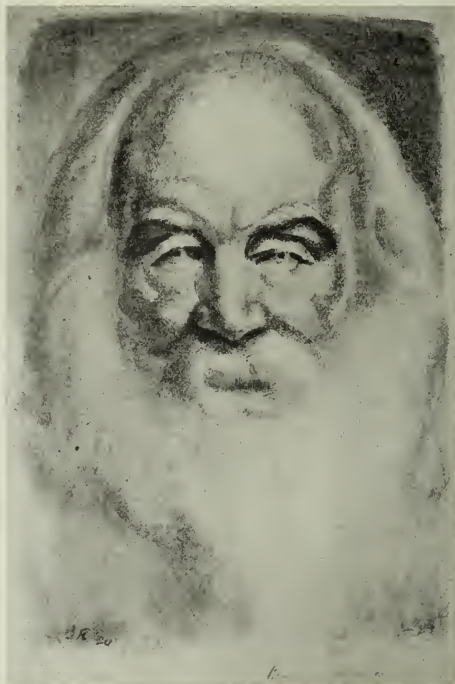
Cabanel and Constant. Whistler he knew and, for a time, admired. But he grew tired of him and his subtleties. He had a message of his own to give the world, in his own time and way. It will be strange if he should fail to make it clear.

"I want to get back to the primitive," says Boardman Robinson. "And chiefly to get back to Giotto. Rembrandt, of course, I love, and I love Daumier, but Giotto—"

Well, he seems to swear by Giotto. "I am æsthetic, I suppose," he adds, "but, though I understand the value of abstractions in my art, I am not satisfied unless I have a truth or an idea to build on."

He is not proud of his achievements as a painter. And he is very shy, in talking to outsiders, of venturing prophecies as to his prospects of success. Before him other men (I need not name them) have tried to turn from black and white to oil and color. All are not Daumiers or even Gustave Dorés. Some have come croppers. The only pictures he has yet produced are hanging in his Croton studio. There are only two. A striking portrait of his friend, the composer, Ruggles; and a bold study of four weary, toiling men beside a stream, with—as a background—a stern range of blue-gray hills. The keynote to the latter is simplicity.

He showed me two small models made of clay. One representing, rudely but with spirit, what was undoubtedly a camel. The other an unquestionable duck. "My boy, a



A portrait lithograph of Walt Whitman,  
by Boardman Robinson



An imaginative drawing of the earthquake of Messina, "an immense figure weighing heavily on the awe-struck earth"



"An ironic study of the dull, chattering types in an old foggy club" in New York or elsewhere

child of eight," said he, "made these. I am trying to learn something from these youngsters." He also showed me a quaint painting, by his other son—bare trees, set in a snowy background. They reminded one of scenes used in "The Emperor Jones." I liked the modesty with which he owned, so frankly, that sometimes children might instruct their parents. He was not posing when he talked about his boys. He does not pose. He was quite sincere and puzzled by their precocity. How could mere children model ducks and camels? To him it was a mystery. And to me.

He has just finished a whole series of nude studies of figures, male and female, in the evolutions of our modern dances. In what to some of us seem rather futile dances, like the one-step and the fox-trot, he has found subjects for æsthetic expression. He is busy with a set of portrait lithographs. One of the finest is a portrait of Walt Whitman, whom he delights to honor.

Among the works which link him very closely with Daumier is an ironic study of dull, chattering types in an old foggy club. You know the sort of men who babble after meals, deriding all ideas not of their bygone period. His ruthless pencil has not spared one weakness of these worthy ancients. One

almost hears their futile comments as one looks at them. In other drawings he has given us searching studies of Yiddish tramps and beggars and poor waifs who haunt our slums. These also have the grim, amazing truth that



"Lot's Wife"  
An illustration

is so plain in Daumier. But they are true to our own life and not to that of foreign lands or peoples.

He brought out for me (and not without some pleasure) his illustrations of the story of "Lot's Wife." The woman looking backward, at the abandoned plains, with a longing thought for Sodom and Gomorrah. The treatment of the figures in these studies is both firm and free. It is instinct with the self-confidence of power and full of eloquence. For, as he knows, although he may not say so, he has gone far since he first settled down to work here. He has served his apprenticeship and may be a master; one to whom foreigners as well as we may turn with deference.

The portrait of Walt Whitman shows the poet in the majestic splendor of his rare old age. The Olympian forehead, the shrewd, searching eyes, the snowy beard, and the big, shapely face recall the spirit and externals of a thinker. The artist has interpreted his model with amazing insight, expressing not alone his deep philosophy and splendid force, but with a plain suggestion of the cynic who lurked somewhere in his many-sided soul, but which could not disturb its grave serenity.

The pity that the artist has long felt for downtrodden, helpless poor finds expression in a score of other works in black and white, strewn carelessly about his Croton studio. The East Side has no secrets for the man whom I regard as nearly, if not wholly, an American equivalent of Daumier. He has

probed into its most miserable corners with the observant, pitying eye of one who longs to help his suffering fellow-men. Anger at many things that he has seen has often made him scorn proprieties and discretion. He has been merciless in his cartoons and in his studies of those who seem to him the oppressors of the poor. The opinions and the theories of life his works reflect may be excessive. The artistry they show, however, cannot be denied by his worst foes.

Besides irony and realistic power, Boardman Robinson at moments has the rarest of all gifts—imagination. In certain moods he is a poet of the pencil. Not the least admirable of the many things he showed me was a great drawing suggested by the terrific "Earthquake of Messina." A huge nude figure, stretched across the hills, weighs heavily upon the awe-struck earth. It crushes them beneath its monstrous form. The valleys and the plains, the wood and towns, are shattered by its blind, unreasoning hate. The nude figure is a symbol of the appalling forces which nature, in some moods, loves to let loose.



A dance study by Boardman Robinson, full of an unusual plastic quality



"Abe," a vigorous lithographic study, by Boardman Robinson



# The Other America

## The Older Arts Will Inspire the New

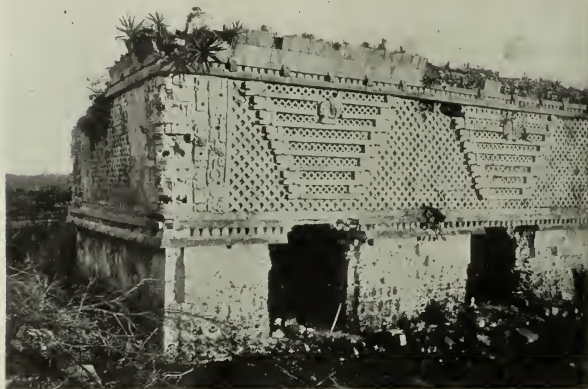
By M. D. C. CRAWFORD

*Photographs courtesy American Museum of Natural History*

ART is a living tradition, a reminiscence of the past; a prophecy of the future, as well as a fact of record in its own day. The loveliness of one age becomes the beauty of the next. It will be strange if the art types of this new America do not include some reflection of the arts of that other and older America. Canada and the United States, less fortunate in their pre-European influence, and containing only a slight physical trace of the elder races, may be least affected. We have, however, already adopted the canoe, the game of lacrosse and the Indian moccasin. In time, no doubt, certain of the great origin myths and religious ceremonies may find a place in our classic dances, and the motives of quill and bead work a place in our costume design. More than this we may scarcely hope for. Our gain will be a reflection of the decorative arts from the nations in the Americas southward of our southernmost border.

All Latin America, especially Mexico, Peru and the Central American Republics, are rich not alone in vast stores of material records of great antiquity, exquisite beauty and high romantic interest, but the population of these countries is closely related through the ties of blood to the ancient races. A ponderable measure of their culture is a reminiscence of their racial origin. There are large populations that still speak with their native tongue, still follow customs that were old when the Spaniards first appeared. There are tribes numbering hundreds of thousands of members that have never been conquered, and acknowledge no control but their own tribal rule.

But Spain left the imprint of her virility on all of these lands. Over verdant jungle, across snow-capped mountains, she flung the crimson mantle of



*Eastern range of the House of Nuns—a relic of Mayan architecture*

her high emprise. Inured to the fierce Moorish wars, tutored by desperation, against odds never dreamed of, and inspired by visions of golden conquest, her little hand-full of soldiers conquered vast empires.

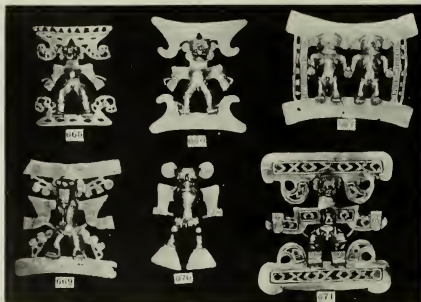
In Mexico City, the spot is marked with honor where Alvarado made his great leap. And they still celebrate Noche Trieste, "The Melancholy Night," or rather the night of

harassed peoples.

But, after all, the European contact was slight, and the years which followed the emancipation of the Latin American republics have seen a gradual growth of the older spirit, and while Spain gave the language, still maintains a vigorous tradition, and not a little of loyalty, the older cultures come more and more to man's attention. For these people inherit

from more ancient cultures customs, physical characteristics, myths, traditions, love of color, delight in unique form, from which we may justly anticipate national arts of immense decorative significance. Here, as in Europe, is material for a great renaissance, waiting the reaction of a vigorous intellectual life, dormant, but not dead, quiescent, but not asleep.

To compress the arts of the New World in a single article would be as futile as to attempt the same for the arts of Asia or Europe. It is true that in the Americas there was a greater racial homogeneity, although even on this point there may arise some question in the near future.



*Gold ornaments discovered in the roots of a tree blown down by a tornado in Costa Rica*

Agony, when Spanish courage, penned in the hostile streets of a beleaguered city, step by step hewed its grim way to safety over the bodies of its enemies. In the narrative of the Castilian trooper, Cieza da Leon, there is epic and hitherto and notable exploit scarcely creditable today, coupled with the simple narrative of pluck and endurance. It is a tale of brave men strongly led, in desperate straits.

Nor is this the only nor the greatest record that Spain left. For beyond the soldier, above the captain, stand the priest and scholar. No pestilential swamp so remote, no mountain so inaccessible, but bears a record of their devotion. Even today, some of our most valued accounts of remote peoples is found in the reports of their superiors in distant Spain of these simple and devoted men.

To speak of no other, there was Bartholome de Las Casas, the first Christian clergyman



*Burial ornament of Mayan origin*



*An alabaster vase from Mayan culture*



Each group was controlled by varying religious beliefs and social organizations, whose influence was more pronounced than in the Old World. They were limited to the local raw materials and technique. People were almost completely isolated from their neighbors by impassable natural boundaries, and by tribal animosities which never for any great length of time abated. The only beasts of burden were the llamas of Peru and the dogs of the Arctic. The only means of water transportation were the variations of the canoe. Intertribal or inter-racial commerce was, therefore, limited to the crudest forms of casual barter. War, which in Europe was generally the sure precursor of trade, seldom rose to the dignity of conquest, wherein the conquered were incorporated with the victors. In Peru there was the beginning of this custom, but everywhere else war was simply a series of fierce destructive raids. So the two greatest aids to cosmopolitan civilization were lacking in the New World. There was no parallel for the conquest of Greece, Rome and Persia; no parallel for the trade of Tyre, Egypt or Athens, or the later Mediterranean republics of Florence and Venice. The absence of these various influences, so essential to the ultimate form of art, makes the problem of origin and relationship in ornament very simple. Among the arts of the New World the student may solve problems of Europe and Asia, insoluble without this key.

Any people, if undisturbed during any considerable period of time, develop some form of government. Tools, hunting devices and weapons are of moment. Man's struggle with the forces of nature, with the dangerous beasts that surround him, is always of romantic interest. And when added to this we find those first rude ornaments which are an attempt of primitive man to express something of his spiritual needs, and to mirror something of his spiritual beliefs, this interest is deepened into respect. There is sincerity, fine craftsmanship and sure relationship between form, media and material. Taste, if environment, usage and belief be properly considered, is seldom at fault. This is the



Woolen and cotton fabrics from prehistoric Peru



On the left, a burial ornament of modelled clay of Mayan origin from Guatemala. This figure is credited to about 1000 A.D. On the right, an Oaxaca ax which has been carved into an image of the death god. This is an example of a lethal weapon suggesting the form of a demi-god

great school of the imagination, the great text book for all who would excel in expressing beauty in some useful form.

In remote Alaska the Haida tribes, inhabiting a narrow strip on the coast, and blessed with a great abundance of animal life, accumulated sufficient surplus wealth to develop a rather pretentious art in ivory and wood carving, in weaving and in basketry.

In the woodland regions east of the Mississippi lived the first Indians to meet the white man. Our record of them is scanty. A few broken pots of interesting form, etching on birch bark, quill work and shell beads are about the limit of our resources.

On the plains lived those Indians famous in the early 70's of their daring methods of battle, and who still exist in rapidly diminishing numbers on reservations in the western states. We have a very extensive record of their arts, but their culture materially changed with the introduction of Spanish horses, and they have been in contact with traders for 300 years. During that time there is little question that their arts have been modified, often beyond recognition.

Along the Mississippi Valley, at some ancient date, there was an even more advanced civilization—that of the mound builders, a people sufficiently static in their habits to build stockaded cities, and to achieve in pottery, metal work and etching on shell considerable distinction.

But the great cultures are confined to the prehistoric cotton area, beginning in southern Utah, extending through Mexico, Central America and along the western slopes of the Andes Mountains to the River Maule, in the modern Republic of Chile. This culture becomes more intensive, more diversified, more highly developed as we travel southward. The Aztecs of northern Mexico are closely related in blood to the nomadic Apache and the semi-nomadic Navajo. They were but barbarian intruders on a culture infinitely more advanced and more ancient. The flag of modern Mexico represents an eagle holding in its mouth a serpent. There was an Aztec myth that when the first vanguard of their invading hosts came upon

(Continued on page 254)



Mexican high relief from Yaxchilan. It represents two priests in ceremonial costumes, one holding a jaguar mask



A carved stone jaguar from the temple of Chichen Itza. This decorative stone is typical of the zenith of Mayan culture



# Forerunners of Fall Fashions

Courtesy Bonwit Teller & Co.



*An autumn tailleur of duvetyne, embellished with embroidery, is further enriched with caracul fur*



*A dinner gown of black crepe silk aglitter with a steel bead fringe. The shadowy fan is of black Chantilly lace*



*Another view of the duvetyne suit shown on the opposite side of the page—posed by Sadie Mullen, of the Vitagraph Co.*



*A sport costume with blazer jacket of cricket cloth bound with white, and wool skirt with self fringe—posed by Annette Bade, of the "Midnight Frolic"*



*Dance frock of pink taffeta with silver stripe and silver lace—posed by Annette Bade*



*A youthful afternoon frock made of a pale-colored shade of Dolly Varden chiffon with dainty lace and ribbon trimmings—posed by Katherine Blair*



# A Collection of Original Dress Designs

*Designed and drawn by Ruth Reeves*



**SPANISH INFLUENCE  
SUGGESTED IN AUTUMN MODES**

*(See page 249 for detailed description)*



# The Human Equation in Small Bronzes

## The Lower East Side Statuettes of Abastemia Eberle

Photographs by Keystone View Company

IN the view of Miss Eberle's studio below, the sculptress is seen retouching wax figures. For each bronze a wax casting must be made, and any rough spots on the wax figures must be carefully removed with scraping tools. Miss Eberle's small bronzes of the children of the lower East Side in New York, where she has her studio, are unique examples of intimate realism in this field of expression.



"Playing Jacks," one of the joys of childhood, which Miss Eberle has captured from the life of the lower East Side and portrayed in one of her intimate human studies



"Rachel and the Puppy," one of the bits of sculpture which is making Miss Eberle famous. The children who come to her lower East Side studio are often unconscious models



Miss Abastemia St. Leger Eberle in her studio on the lower East Side, the Ghetto of New York

"Shyness."—The statuette illustrated below is one of the most successful in capturing the first fleeting reaction of one of the little visitors to her studio

Below, an illustration of one of the most famous of Miss Eberle's statuettes—"The Little Mother"—a realistic study in the pathos of the people she studies



"Her Only Brother," a transcript from the life of the quarter of New York in which Miss Eberle's studio is the rendezvous of the neighborhood children



# The Master Painter of Flowers and Birds

## The Art of Tobei Jakuchu

By YONE NOGUCHI, *Editor Department of Oriental Art, Tokyo, Japan*

PERHAPS Japan is the only country in the world where many artists make a specialty of pictures of flowers and birds, tiny bits of natural phenomena which will soon pass into darkness with no complaint, after their brief existence. How much do we owe to those artists, known or unknown, who make our eyes open, with slight touches of hair-pencils on a paper or silk, to a nook of nature lying closely at our feet? When our eyes once open bright, our little world that is built in a little garden with a few sprays of flowers under whose falling petals a bird might sing, becomes at once an Elysium where our human hearts, even our human words, will be readily responded to by all the natural phenomena. Plum blossoms, cherry flowers, azaleas, chrysanthemums, nightingales, swallows, pigeons, cocks, all of them, and everything of natural existence, speak to you when you can understand them. Yes, they comfort you, laugh with you, and cry with you when necessary. But who teaches you the secret or secrets to understand their inner souls? The artists of flowers and birds, to use the Japanese words, the artists of "kacho"!

The artists of flowers and birds, and also the poets of Uta and Hokku in Japan, never amaze you with a great organ melody of Heaven or a soul-freezing song picked between the stars and clouds; what they bring to you is only a homely chronicle of art that lies at your feet or between your arms. They wish to teach you how to salute nature, and how to speak a few words of adoration toward her. It may be that the difference of



*A screen owned by the Imperial household of Japan*

is not too much to say that their secret lies in their ability to know how to leave a space in the canvas.

The revival of the reality is not their only aim; with the artistic power of arrangement that is constructed naturally when their subjectivity finds its own stability, they make their works soar out of the vulgarity of photography. Their nature, I am glad to say, is the nature they have selected with all the freedom, and composed with every decorative emphasis. I think it is wrong to say, as it is often said in the West, that their works are mainly decorative; but of course I admit it with the sense that any art, when it is great and true, is always decorative, just as a great personality becomes decorative when it is true. If they, I mean the Japanese artists of flowers and birds, forget their own modest but careful observation of nature, their work will be only a mass of colors thrown on the forms. Let me say again that their subjectivity, individual and free, breathes a true spirit into the reality they paint. Therefore, when their work is good, like the birds and animals painted by Toba Sojo, or the flowers painted in the screens of the grand age of Momoyama, it holds a magic string which unites both of the extremes, the subjectivity and objectivity, the external decoration and inner freedom. The works of Jakuchu, of which I am going to speak now, belong to this class of rare Japanese art which only appears once in three hundred years.

I do not know whence I became a great admirer of Jakuchu, this distinguished artist. (Continued on page 250)



*Group of cocks*

value in human beings and the other phenomena exists only in their forms and colors, and as a constructive element of beauty they stand on the equal basis. Once I wrote: "It's accident to exist as a flower or a poet: a mere twist of evolution but from the same force." We are taught that even the little existence of a violet or a dragonfly is a fragment of life externally, but spiritually with a huge suggestion of the cosmos. What the Japanese artists of flowers and birds draw is not a mere reality of fragmental nature but the suggestion of larger and stronger nature in its entirety; therefore their artistic value is living.

You see here a broken twig of a plum tree with a few forgotten snow-like flowers, painted athwart on a small glazed paper. You will imagine, I believe, that those trifling flowers might be a spirit of ten thousand years ago, hitherto hidden but now revived under the breath of spring. You see here again a few fallen petals of cherry blossoms by a huge tree, painted on an oblong piece of silk; you will at once imagine that this tree would be covered with the flowers beautiful like a crimson cloud singing a song to the air. The space that the Japanese artists leave unpainted is not a mere blank, but often the suggestion of the infinite, therefore the living space, in which if a bird is painted it is a thing flying in the air. It will be easily understood how important is their space to the Japanese artists; it



*Group of submarine animals*



# The Girl and the Hat

*Too Much Care Cannot be Given to the Choice of a Hat*

Photographs by Charles Albin



*The light and extremely demure hat, with the tilt and the bow at the back, is quite the correct thing at all times*



*The richly embroidered smartly simple hat adds elegance and a quiet dignity, as well as a contrast to the plain frock*



**H**ATS created by an artist can do much to develop types, express moods, or create charming ensembles; for, after all, do they not frame the face? They should add, too, not take away from woman's crowning glory, her hair.

Too much care cannot be given to the choice of the suitable hat, so that it may bring out the modeling, the color and the expression of the face beneath it. It must be

in drawing, as it were, and it may be used for purposes of camouflage, on occasion. But, above all, beware the hat, for although it may be woman's best friend, it can, by careless treatment, become her worst enemy. The portrait above shows Mary Astor, the new sub-deb screen star, as she is. The accompanying pictures show how she varies according to her hat—a lesson which many women might take to heart.



*The hat with the veil over the eyes shows how to add years, coquetry and the manner of the women of the world*



*A deliciously becoming wide-brimmed shade hat that emphasizes girlish charm*



*The white rolled-brim sashed hat gives roguishness, gayety, and the courage to meet the world*



© 1915, MARY MEARS



© 1921, MABEL CONKLING



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J. SCUDDER



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AND PATRON THROUGHOUT  
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# Art and Personality in Photography

*Studies from the Camera of Nicholas Muray*



*Portrait of Ruth Reeves, costume designer*



*Portrait of Miss G.*



*Portrait of Miss Lea Podgorska, painter*



*"The Daughter of Pan" is a title which finds expression in the abandon of this spontaneous pose*



*To the Left: A study with the camera which Mr. Muray calls "Light and Shadow"*



*To the Right: A portrait study of Ilona Fulop, writer*



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# Three Greenwich Village Follies—and One Scandal

*Thus Are New York's Summer Evenings Beguiled*



James Watts does his bit toward getting animated "Decorative Art" into this year's "Greenwich Village Follies"



What would the "Scandals of 1921—or any other year—be without the one and only Ann Pennington? Many happy returns—which we hope to say when Ann is seen in the "Scandals of 1950"



Another artful and decorative pose of James Watts in the "Greenwich Village Follies" of this year



Fine feathers that seem to help in the making of a fine bird in the "Greenwich Village Follies"—a gathering which never neglects clever costuming



Among other claims, the "Greenwich Village Follies" originate some piquant decorative effects. No, Rollo, the spots don't come from the spotlight

# If These Be Follies, Who Would Be Wise?

*O. Henry Was Right About the Romance of "Bagdad-on-the-Subway"*



*One of Ben Ali Haggin's Oriental ensembles in the "Ziegfeld Follies"—a thousand-and-one Arabian Nights' Entertainments arranged in one*

*To the left is Germaine Mitty, late of the "Folies Bergères," Paris, who takes on an honest share of the dancing in our own New York "Follies"*

*To the right is Jessie Reed, in very much of a costume. There was another five or six yards of material in Jessie's train, but it couldn't be got on the page*



*Perhaps they didn't give Irene Marcellus a very elaborate costume because it couldn't compete for beauty with Irene's face*



*Madlyn Morrissy, in this costume, looks like a study in design—which perhaps she is*



# A Page of London Celebrities



One of the most recent portrait drawings by John Singer Sargent is this interesting drawing of Madame Eva Gauthier, our leading exponent of the new spirit in music. This drawing is in the Minneapolis Museum



Michel Larinow, one of the most significant creators of the new theatrical decoration. He designed the décor for the "soleil de nuit" presented by the Ballet Russe. A book devoted to his art is soon to be brought out



The latest portrait of Edward Gordon Craig, who has arrived in England from Italy to show an important exhibition of his work



Betty Chester in "Just Fancy" at the Vanderbilt is a versatile new star of the London stage, as thoroughly at home in Shakespeare as in revue



RESIDENCE OF J. W. BETTENDORF, BETTENDORF, IA.

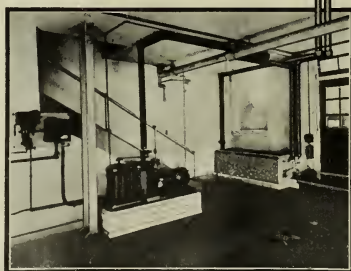
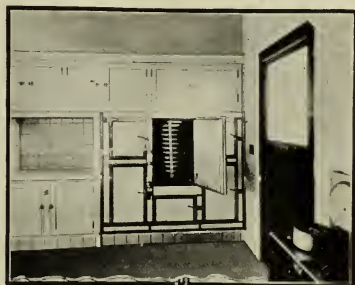
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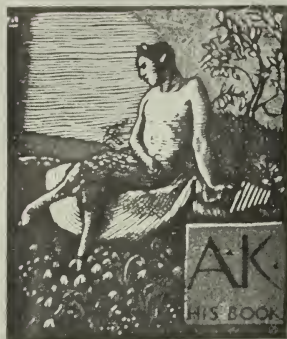
26 West Forty-fourth Street

New York City



# A Revival of Interest in the Wood-cut

*A Significant Exhibition at the New York Public Library*



*A book-plate design on wood by A. Allen Lewis*

THE summer exhibition of modern "American Wood-block Prints of Today" at the New York Public Library is one of the most interesting of the special graphic arts exhibits arranged by Mr. Frank A. Weitenkamp, the Curator of the Print Department in the Library.

The technique of the wood-block is a peculiarly expressive one and full of possibilities for the imaginative artist who has in his make-up something of the craftsman.

The present exhibition at the New York Public Library includes impressions from original blocks by the following artists, who are representative of much of the best in imagination to be found in the field of illustration in this country today.

Herbert M. Baer.  
George Biddle.  
Gustave Baumann.  
James Britton.  
Horace Brodsky.  
F. T. Chapman.  
Timothy Cole.  
Elizabeth Colwell.  
Harry DeMaine.  
Hunt Diederich.  
Arthur W. Dow.  
W. A. Dwiggins.  
Hugh M. Eaton.  
John W. Evans.  
Mildred Fritz.  
Eliza Gardiner.  
Percy A. Grassby.  
Edna Boies Hopkins.  
W. F. Hopson.  
John Held, Jr.  
Helen Hyde.  
Mrs. W. M. Ivins, Jr.  
William and Marguerite Zorach.

Rockwell Kent.  
J. J. Lankes.  
A. Allen Lewis.  
Tod Lindenmuth.  
Bertha Lum.  
Howard McCormick.  
Mildred McMillen.  
Cecil Buller Murphy.  
John J. A. Murphy.  
Juliette S. Nichols.  
F. A. Nankivell.  
B. J. O. Nordfeldt.  
Margaret Patterson.  
Anne Merriman Peck.  
G. Wolfe Plank.  
Rudolph Ruzicka.  
W. G. Reindel.  
Birger Sandzen.  
John Storrs.  
Harry Townsend.  
Adolph Treidler.  
W. G. Watt.



*"The Family," by John J. A. Murphy*

Forty years ago, wood-engraving in this country entered on a brilliant period of achievement in reproductive work, with a refinement in technique. Timothy Cole, active veteran of those days, is yet exercising the witchery of the craft. With him, a few, such as W. G. Watt, are still translating paintings into the wood-block.

But overwhelmingly our production in wood-block printing,—and there is considerable of it—lies in the direction of "original" or "painter" engraving. Here the tendency is toward simplicity of execution, few lines, flat tones of gray or black or color, the use of the plank rather than the block cut across the grain, cutting rather than engraving. And there is felt the influence of the earlier fac-simile cuts and of the Japanese print.

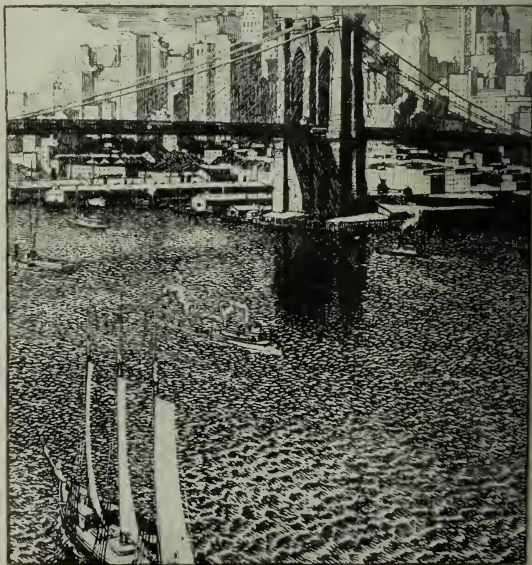
In offering a review of this modern work,

the same plan has been followed as in the preceding exhibitions of "Etchings" and "Lithographs." The prints are arranged in strictly alphabetical order by names of artists, a method that may sometimes bring together strange bedfellows in the same panel, but which on the other hand creates a "fair field and no favors." There is the work and the public may judge.

By way of introduction there are shown tools and blocks illustrating processes of wood-block printing, and prints by earlier engravers as well as by those of the so-called "new school" of the eighteen-eighties.



*"A Village Street," by Tod Lindenmuth*



*"New York from Manhattan Bridge," by Rudolph Ruzicka*

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# The Charm of Modern Reproductions of Antiques

Courtesy Wm. A. French Co., Minneapolis



As are all the pieces of this dining-room suite, the table is of oak with antique finish and is of the earliest known extensive type. The two leaves, each nearly half the length of the top, are housed under the central top and slide on graduated bearers; they arise when fully withdrawn to the same level as the central top. Of the refectory type, it has hospitality in its length and sociability in its width



The charm and studied balance of color throughout, together with its fine design, places this breakfast suite in the class of that late Georgian furniture, whose beauty and desirability has remained unquestioned for the last century and a half



This furniture is the embodiment of fine modern design, inspired by antique form and detail. The wood is bleached walnut, which affords, with its soft, warm color, an excellent ground for the exquisite hand-carved and polychromed ornamentation

A Spanish console table of the early Seventeenth Century, embodying the sturdy virility of the Basque in its design and construction and the far-spreading influence of the Italian Renaissance in the carved ornamentation. This latter, however, has received the customary naïve touch of the foreign hand and the piece as a whole remains essentially Spanish. The wood is walnut, of a light warm color, and the piece has been slightly antiqued to give the semblance of age



The formality of decoration in the classic style of the Adams is beautifully expressed in the embellishment of this fine commode. Ornament of this character is typical of the style for which their name stands



Little Moreton Hall, Cheshire, England, is considered the finest example of a Tudor frame and plaster house now standing. Built probably in the reign of Henry the Eighth, it remains, after various vicissitudes, in the hands of the Moreton family. The original table, which we have faithfully reproduced from measured drawings, must have graced either the banqueting hall or the long gallery



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There is alchemy and magic in the New York shops, and if Good Fortune grants you a visit to them, she will bring you to the marketplace of the world, from where, after the day's shopping, you may easily reach the seashore or mountains, or enjoy the invigorating air of both while dining or dancing on roof gardens which overlook the Hudson and the sea.

This is the time that the shops call you with most alluring prices—another persuasion not without its practical appeal. Our need for sport clothes extends throughout the year, and it is the woman of vision who realizes that a replenishment of her wardrobe now will carry her cheerfully through her visits from one resort to another and through her series of week-end gaieties, so that she may wait in patient mood until the changes in fashion entice her to give her wiles a new expression—more subtle, more dangerous! Who knows?

Our Service Bureau can show pictures of many charming fashions, but a visit to the centre of trade and design will afford you a broad conception of the wonderful genius of the merchant of today in his application of art to industry. When you come, perhaps I can personally assist you with your shopping, or accompany you on a tour of the stores, specialty shops, and art galleries.

In the meantime, if you wish to add a fall model to your sports wardrobe, it will give me pleasure to write you about some attractive things that the shops have just received.

*Jessie Phillips McCall*

DIRECTOR, BUREAU OF SERVICE.



Tan Russian leather walking shoe, low heel. Henning



Ultra silk jacket of knotted faille in combination of faisan and sand. Other colors: black and white, navy and gray. Knox

Hat of French felt, quill of contrasting shade. Colors: plain red, navy, blue and tan, gray, in two shades. Knox



Two-buckle strap walking shoe in gray suede and black patent leather, black buckles. Color combinations, gray and black, tan and brown, black and white. Henning



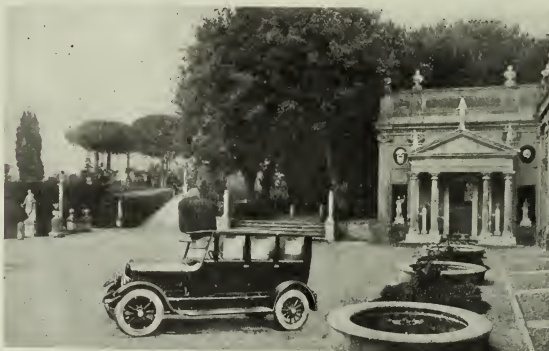
Hand-knitted sweater in orange, tangerine, and maize. May be ordered in any color combinations. Knox

French linen frilled blouse, edged with linen flit. Knox

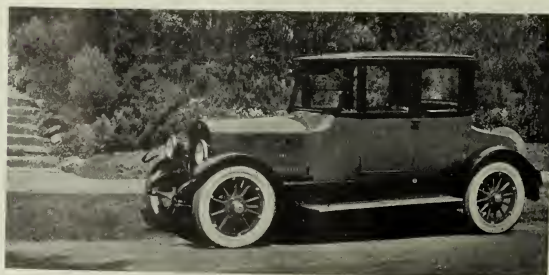
# The High Cost of Living and the Motor Car

**V**ERY satisfactory reaction to its recent move in drastically cutting the prices on all its models is reported by the Stanley Motor Carriage Co., and the activity that has been engendered in sales is expected to offset the heavy loss that the company was obliged to take in bringing about the readjustment. The step was taken by the officials with the view of restoring business to normal conditions and results seem to have justified the course.

The new prices (a reduction of \$1,350 on the touring car and proportionate cuts on the sedan and coupe) represent values which have seldom been equalled any time in automobiles. The Stanley car has been manufactured at Newton, Mass., for twenty-five years under the best New England traditions and ideals. Its makers, with full knowledge and recognition of the merits and present vogue of the internal explosive car, have adhered to their belief that their steam power plant supplies most fully what the motorist wants in power, speed, flexibility, control, security, comfort, endurance and general ability to serve consistently 52 weeks in the year, and point to what they believe to be an unequalled per-



The Stanley sedan—a car of the utmost luxury



The Stanley coupé—for the man who drives himself

centage of repeat sales to support this conviction.

The value of the Stanley at its new price, in addition to its unique advantages of simplicity of construction, ease of control and economy of maintenance is enhanced by the superior present character of its design, equipment and finish. Outwardly, when the Stanley is at rest, there is nothing to distinguish it from any other car of the higher class; but once it is in motion it distinguishes itself by the dignity and silence of its behavior.

With the Stanley's refinements in design, the recent price revision (from \$3,950 to \$2,600 for the touring car; from \$5,775 to \$3,850 for the sedan) represents values which have never before been presented in an automobile.

This substantial reduction meets the buyer's needs now by supplying a car of improved character and long recognized merit in road-ability, comfort in transportation, endurance and ability to serve, at a value which makes it obvious that there is nothing to wait for. No other factory has supported to this extent its faith in its own product, nor anticipated so far in advance the price-values.

## Summer Galleries and Exhibitions

SUMMER galleries and summer exhibitions have become quite important in the art world. Good juries, good prices and a large leisure audience makes them worth while and artists can transfer pictures from their studios to these galleries with very flattering chances of sales, says *Art and Archaeology*.

The little Gallery on the Moors at East Gloucester, Mass., with the big, altruistic purpose, has a rare program of activities for this summer. The whole general plan of the gallery work is primarily art—art exhibitions, talks, theatre, literature and music.

The art exhibitions are not held for Gloucester exclusively, but for the whole North Shore region; not for the benefit of the artist alone, although great pleasure is felt over the sales that are made, but the purchaser is considered fortunate, too. It is believed that the individual effort, however small, manifested in art galleries and exhibitions, love of pictures, small theatres with high ideals, people's pageants, fused into a living current by community spirit—in these lie the great, perhaps only hope, of inculcating a love of art in the younger generation.

ANOTHER aim of the gallery is that it shall be entirely free from favoritism or even friendly preference. Each picture is admitted solely on its merit and not because of the artist's name or reputation. Last year the exhibitors

chose their own jury and a very successful exhibition was hung. This year a new plan is to be adopted, a committee will be appointed consisting of five people, two from out of town to judge the paintings, and two to judge the sculpture. The exhibition is held from August 3rd to August 21st. Opening day for artists and press, in which they are invited to meet the jury, is August 2nd.

Everyone who has been fortunate enough to be in Gloucester during these exhibits knows that they represent work as fine as any shown in the larger and more pretentious exhibitions and many of the pictures are to be seen later in the New York Museum shows.

The Gallery on the Moors is also the scene of the plays given by the "Community Dramatic School," being equipped with stage, scenery, dressing rooms, excellent lighting, and all the necessary theatre requirements.

LYME, CONN., another artist colony, has now a fine gallery, which has been built through the generous subscriptions from artists and public spirited citizens costing \$20,000. Charles H. Platt is the architect, which insures the perfection of arrangement for the purpose. The sale of pictures last year amounted to \$8,000 and the location of the gallery on the Boston Post Road must attract the many automobilists who daily pass on their way to New London, Newport and nearby resorts.

## Collection of Original Dress Designs

(Continued from page 233)

ON the top at the left, a toreador's cape gave the designers this inspiration for a motor wrap, to be worked out in tan suede and trimmed with a henna-red woolen braid. The epaulets lie flat and are decoratively fringed with the suede. A great sealskin collar allows poetic license in the wearing of a large Goya hat, topped with iridescent cock's feathers.

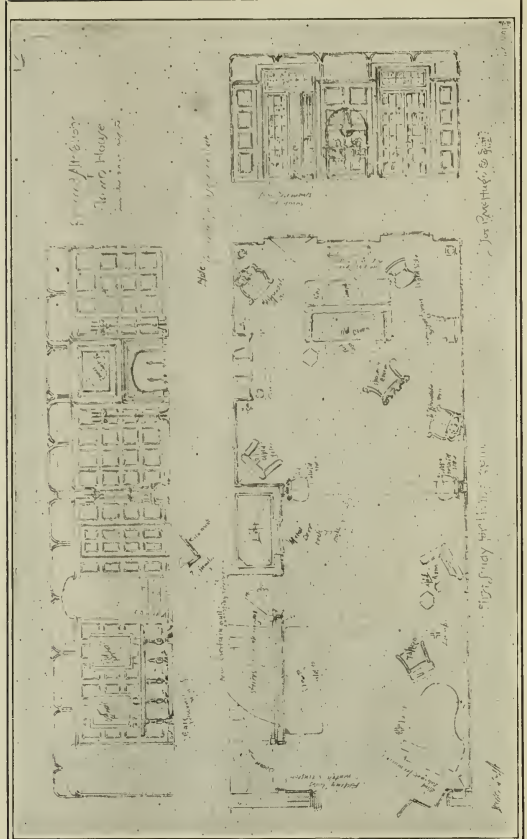
On the top in the center, a cloth of silver bodice and skirt, with jet and black chenille rosettes on black tulle—this gown should be called "Clair de Lune." A wrap and head dress of black Spanish lace, black gloves and a silver fan flashing tiny jet beads are her only protection. Seville or New York—she would lend romance and beauty equally well in either city. And why not wear silver-colored stockings and silver cloth ballet slippers?

At the bottom on the left, the little striped woolen vest of navy blue homespun makes it possible to wear this bolero suit into the late autumn—without the sash as a trotteur and with the navy blue Georgette sash to the Claremont for tea. The blouse could be of

Georgette, too, and the smart little chin-fitting tie carries on the "Spanish Directoire" idea in the coat collar and lapels. And in the last analysis, if there were no other Spanish earmarks, the adaptation from the wide sombrero, of gray felt and gray knotted grosgrain ribbon, would be convincing enough.

At the bottom in the center, a black velvet tunic, laced over the shoulders—for no reason at all except that Spanish shepherds lace their sleeves to their coats with hardy thongs, and because it's a charming idea and reminds one of a novel by Ibañez. Underneath the tunic, which, by the way, is cut at the waist line and falls in panels, is worn a white crepe de Chine straight line dress, embroidered in black chenille.

At the bottom on the right, this needs no explanation. It is a Spanish shawl of many colors which is more useful in next fall's wardrobe than is apparent in the illustration, because it can be folded up compactly in one's week-end bag and used for almost everything, from an effectively draped tea-gown to a negligée. That's why they're really not expensive!



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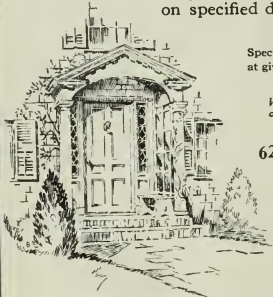
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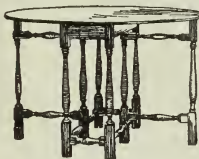
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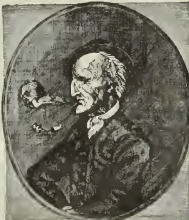
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## The Master Painter of Flowers and Birds

(Continued from page 235)

ist of flowers and birds of the Eighteenth century, unless it was the time when I saw for the first time, some ten years ago, his famous painting called "Group of Cocks," exhibited at the special exhibition of the Bijutsu-Kyokai Society. This painting, like the other equally famous twenty-nine paintings of flowers, birds and fishes, originally belonged to the temple Sokouji of Kyoto, and is now owned by the Imperial household. It is said that when those thirty pictures were drawn, his life's energy being almost exhausted (by the way, he died in 1800, in his eightieth year), he presented them all to the temple Sokouji, in order that his art might be buried under the prayer of priests rather than be rubbed by the dirty hands of city people. For money he cared nothing. He was a man of exceedingly simple manners and ascetic life. Although he had no fortune to insure his life, he never worried about it; and when he wanted to have rice to live on, he was only too glad to exchange a picture for one to—a little less than half a bushel—of the grain. Therefore the name of Tobei, meaning "One To of Rice." Jakuchu retired into a little hut built by the temple Sekihoji, Fukakusa, Kyoto, and studied the Zen Buddhism with a certain famous priest called Hakujun.

It is easy to understand that he went first to realism, since his age, particularly at his native city, Kyoto, recognized Okyo's school of naturalism. I do not know what advantage he got from his early learning of an elementary art from some Kano painter, and from his assiduous study of the Chinese art of Yuen and Ming. But when he turned his head toward Korin's art, I think that his art was in a satisfactory way of development. In many places in old books of random criticism his valuing of a spiritual interpretation of the things he painted is highly praised; I think that his inner deliverance is not a vague

idealism, and when it is endorsed by the exactitude of outward forms, his spiritualism is a real and living thing indeed. It is his greatness that his minute observation of flowers, birds and what not, is never compromised; his magical hand alone knows how to make the spiritualism and realism act on equal terms.

I cannot forget what a happy surprise I felt in seeing Jakuchu's "Group of Cocks" for the first time, the picture with such a gorgeous color strengthening a heroic composition. Whenever I close my eyes I feel as though I saw right before me the various faces of those cocks thirsty for the sunlight and smell of dew, faces alert and eager for adventure. Oh, with what a gusto they were singing! They were, indeed, troubadours serenading between Heaven and life. I think that I never saw such audacious, vainglorious strong birds as those cocks in Jakuchu's picture.

And what a humble observation of nature is imprinted in all the works of this remarkable artist of flowers and birds! With what a profound love of nature he painted his fishes and shellfishes. From these minute observations and tender love of natural phenomena his artistic personality is born. What a bold yet tender personality that of Jakuchu's! And how scientific and yet romantic it is. As somebody remarked, he had no musical melody as in Korin's work; but his statuesque solidity is certainly wonderful.

I am always silent when I am asked at first who is the best Japanese artist of flowers and birds, because we have so many artists who make a specialty of this. But when I am asked to answer it a second time, I have no hesitation in pointing out the name of Jakuchu, because with great equilibrium of reality and spirit he created his art, old yet new, the art a hundred times better than that of others, the art deathless and living. We Japanese are proud of him.

## What Had Changed the Picture?

FROM Paris in the shape of a dispatch to the *Herald*, comes a story to the effect that one Gassy, a painter, when passing the shop of a prominent art dealer, saw displayed in its window a picture of a dish of fruit which he recognized as having been painted by himself. It bore in one corner, however, the signature of Whistler, and on entering the shop M. Gassy found that \$8,000 was the price demanded for it. M. Gassy was able to prove that the signature was a forgery, and immediately its price was lowered to 100 francs, or about \$7 at present exchange rates.

This illustrates, or seems to il-

lustrate, again what to the Philistine uninitiate is the strange fact that the value of works of art, or at least of pictures and statues—it is different with books, some of which also are works of art—depends so largely, that without much exaggeration in the case of acknowledged masters it can be called wholly, not on the intrinsic merit of a given production, but on the name and fame of the man who made it.

In this instance the painting certainly was no less admirable after it had been proved a forgery than it was before that had been done, and yet instantly all hope of selling it for more than a few dollars was

abandoned. Why such drops in price occur has been variously explained by those who claim to understand such things, but none of the explanations ever has convinced anybody who asked for one, and the questioners have been left in their original doubt as to the existence of any definite standards by which to measure the money value of a picture or a statue, as such.

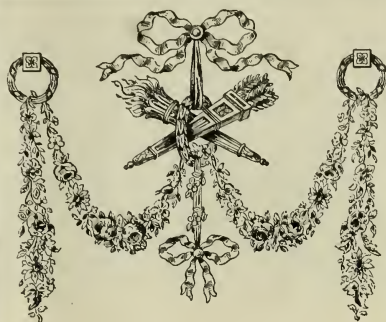
Of course, even the skeptics can

see that a work by a great artist, whether it be good, bad or indifferent, does have a value aside from its artistic merit—a value that would be lacking in equally good work by an unknown man, but this increment does not seem to be an art value—it is what might be called a curio value and one wonders that it is not treated rather scornfully by the truly esthetic—unless they happen to be dealers.

## Culture at the Street Corner

"HOW did you like the opera the other evening?" "How did you?" "Oh, well, I thought the general effect was very fine, fairly good ensemble but some of the soloists miscast; Matzenauer shouldn't try to sing *Isolde* and then—I saw you at the orchestra, too; say, wasn't that a great reading of the Tchaikowsky 1812? I tell you Stokowski leads them all here and in New York, too!" That Philadelphia possesses all the musical virtues will be denied point blank by the Metropolitan enthusiasts, but the casual conversation recorded represents the kind of thing that Otto H. Kahn, for instance, who has very correctly sensed that music is the art "to which the soul of the American people responds most readily," looks to seeing duplicated everywhere the country over. For the dialogue was not a club conversation between fellow dilettantes but a street-corner encounter between a morning patron and the news man who sold him his favorite journal. Mr. Kahn has also set it out that the difference in numbers between the art lovers of Fifth Avenue and Avenue A is not so great as so many suppose. And this Philadelphia incident tells its own story, and a significant one, too, for when it was retailed in New York a foreign observer, skeptical of any "taste behind the dollar," exclaimed "Of course, your corner man was a recent arrival; that explains his spending his pennies on the opera and the orchestra." But the cruel facts were otherwise, for the musical interlocutor, looking wholly American, when questioned for the benefit of the visitor studying America, admitted that his father "was an Irish-American" and his mother of that nationality as familiar to Philadelphians as scrapple, "good old Pennsylvania Dutch" of a strain which takes to music, to Bach, as a duck takes to the real *bach* or brook. And though "one swallow may not make a summer," yet its advent is significant of the fact that the summer is at hand. So Philadelphia's corner news-man may not represent millions of equally shrewd and self-cultivated music lovers among his fellows, but he is typical of the fact that Mr. Kahn has laid stress on, and that is that we are getting somewhere here in music from the Atlantic to the Pacific and that our standards at that "are more exacting than those prevailing abroad."

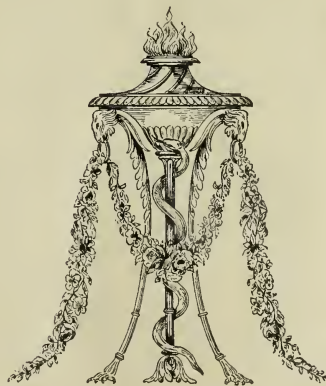
Indeed, the Europeans who have insisted that all appreciation over here was merely a matter of spending the easily earned dollar for something, quality not being taken into account, have overlooked the fact that when the Maecenas demands something fine in return for his dollar as a patron, it is his taste behind the dollar that counts, while when the man in the street can talk like the Philadelphia news-man, the wide range of appreciation existing over here cannot be disputed. After all, art and music in the public schools are beginning to tell, for to quote Mr. Kahn again, "It IS characteristic of the American public that they are very eager to learn, quick to grasp, sure to retain, very insistent on having the best and once they have got it and formed their taste by it, they do not fail to discover and discountenance any deviation from that standard. Foreign artists who have come to our shores—at times with very erroneous preconceptions—have become well aware of this. For America, in this issue of art appreciation, is much misunderstood and consequently maligned. Its foibles, its imperfections 'jump at the eye' to use a graphic French phrase. Its really controlling qualities—and they are beautiful and lofty and full of promise—lie deep and are not apparent to the casual observer. The world likes the shortcut of catch phrases, such as 'the almighty dollar,' and is reluctant to go to the trouble of reconsidering opinions once formed." And as corollary on what Mr. Kahn says, one might recall the astonished experience of Rabaud, who learned in his brief conducting of the Boston Symphony Orchestra that in orchestral concerts America is a generation ahead of France and is accustomed to programs beyond the horizon of French orchestras, while Leonce Benedite, the director of the Luxembourg Gallery, who has just returned to Paris, after visiting the leading centres of this country, has had nothing to say about our chase of the dollar but everything to exclaim about as to our devotion to art, and as to our opportunities through great art galleries and famous collections, as well as through the vital works of our own artists, to develop a sound taste. After all the Philadelphia corner musical enthusiast is not such an isolated case as most Europeans would insist. And what bad opera and bad art one can hear and see abroad!



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### Frame House in Plymouth, Mass., Built in 1677 Yet Standing

ONE of the most interesting features of the Tercentenary Celebration of the landing of the Pilgrims, to be held at Plymouth, Mass., during the summer, will be the opening to the public of the William Harlow house, built in 1677. This is one of the few buildings now remaining which stood within the lifetime of any of those who came on the *Mayflower*, and it has a particular interest, owing to the fact that it was framed with oak timbers from the old fort, which, as Winslow relates, "was built in 1622 on the top of the hill under which the town was located," says *The American Architect*.

After King Philip's War, when danger from Indian depredation had passed, the fort was dismantled and the timbers sold to Sergeant William Harlow, a man of prominence in the colony, who used them in the construction of his house on the ancient highway where it still stands.

About forty years ago, in repairing the house, the oak posts and beams were uncovered and the ancient mortises, made in fitting the frame of the fort, were disclosed. An old hinge was also found, which is one of those on which the gate of the fort hung.

There is thus established in this house a connecting link between the founders of the first permanent settlement in America, three hundred years ago, and the present generation.

### For Town Hall in Every City

THE Town Hall designed to be a civic center in New York City for public meetings of all kinds related to the general welfare should serve as an example to every town and city, states the *American Magazine of Art*. This hall, admirably designed by the well-known architectural firm of McKim, Mead & White, and appropriately decorated under the supervision of Mrs. John W. Alexander, promises to become not merely a civic center but a real force in civic education for the people of greater New York. In arranging programs for the opening week care was taken to give indication of the way in which this hall might serve as an instrument for a more enlightened citizenship. It was, therefore, of the utmost interest to find that one session was devoted to the popular appreciation of literature and art, thus indicating a conviction on the part of the founders that art is a factor in civic life as truly as the so-called practical and humanitarian subjects such as education, government, charities, etc.

Too much cannot be said in praise of the public-spirited, right-thinking movement which has found expression in the New York

"Town Hall"—an institution peculiarly American and calculated to raise the whole standard of citizenship through normal methods on a sound basis. There is no reason why every city and town in the United States should not have a similar institution conducted on like methods.

### Architectural and Building Exhibition in Liège

AN important exhibition is being organized at Liège, Belgium, by the Liège Association of Architects. The exhibition will be held at the Palais des Beaux Arts, Parc de la Boverie, overlooking the Meuse River, and will be open during the months of August and September next. Meetings of the National Congress of Belgian Architects will also take place during this period.

The exhibition will be divided into three sections, the first section being strictly architectural. Members of the Liège Association and their guests, the architects of allied countries, will exhibit works, both executed or in project.

The second part of the exhibition will be taken up by numerous examples of ancient and modern furniture, of all periods, executed by Liège cabinetmakers, carvers and joiners. The excellent work executed in the past by these artists is well known and it is pointed out that Liège craftsmen of the present day have lost nothing of the art of their ancestors.

The third section of the exhibition will deal with new methods of building construction.

Meetings of the Congress are being called by the Federation of Architectural Societies of Belgium, Monsieur A. Snyers, Architecte diplômé, Liège, being president of the Federation, and also president of the Liège Association.

Inquiries can be addressed to "Secrétariat général," Exposition d'Architecture, 3, rue de la Boverie, Liège.

### A Woman Winner of the Prix de Rome

THE first woman to win the Prix de Rome, Madame Anie Mouroux, designed a striking composition for the subject assigned, "*Fraternité sur le champ de bataille*." The five other contestants were all men. It was the first time that a woman had even been admitted to the competition, since 1666, when the Prix de Rome was established. The successful design of Madame Mouroux, which won for her the Prix, a year's travel and study in Rome, was an ideal and classic interpretation of "Fraternity on the Battlefield." This was bought by the French Government and presented to Madame Mouroux's home town of Cosne, not far from Paris.

As is well known, those who compete for this historic prize are secluded during ninety-six days,

## Topics of the Day in Art

each in a little cell-like room alone, where they must prove their ability for original creation.

In France Madame Mouroux has made many medals to commemorate anniversaries. An idealistic delineation of Jeanne d'Arc portrays the young peasant girl as a symbol of patriotism and suffering, says *Art and Archeology*.

"More than any other event of the war," we are told in *La France for March*, "the coming of the Americans inspired Madame Mouroux. . . . She began to make studies of Americans. To this period belong: 'Medal dedicated to the American Soldiers: The hour has come (obverse), To save humanity' (reverse), 'Medal dedicated to the American Mothers,' 'Medal to honor the American Soldiers killed in France,' and 'The Guardian Angel of the United States.'"

GENERAL PERSHING, who saw Madame Mouroux's portrait of Colonel H. H. Whitney, chief of the general staff, expressed a wish to have his own made by the same artist. He gave several sittings to Madame Mouroux, the only medalist thus honored, and she completed a very successful medal of the General, and another of his son Warren. General Pershing's letter of appreciation is one which Madame Mouroux prizes most highly. On the reverse of the Pershing portrait is the General's masterly phrase, "LaFayette, nous voila," with dates 1917-1918.

Madame Mouroux is now visiting America and has recently completed a portrait of the Honorable Maurice Casenave, Minister Plenipotentiary and Director General of the French Services in the United States, a strong and impressive face. Her medals have attracted much favorable attention at the Wildenstein Galleries. She has now taken a studio on the top of the Woman's Exchange at Madison Avenue and Fifty-fourth Street, New York, where she adds interior decoration to her many other achievements. Madame Mouroux's thoroughness in everything she undertakes is illustrated by her exceptional mastery of the English language.

### An Unknown Great Master

BRABAZON, an amateur of genius, was over seventy when he met the public and was saluted a master. Hone spent his life in the professed service of art, and died at 87 without due recognition. Like Crome, he was a local classic, and never courted the popularity to which circumstances made him indifferent. There is a picture of his in the Luxembourg, another in Johannesburg, some few in the United States, one in Scotland, none in London, and many in public and private collections in Dublin. He is the greatest Irish landscape painter, but the world has still to countersign his local

credit. It has now an opportunity for judgment. Through the bequest of his widow the National Gallery of Ireland is the beneficiary of a noble gift of some 550 landscapes in oils, nearly 900 water-colors, and a sum of money to provide accommodation for a selection of these pictures. Groups are to be chosen for loan to Irish towns with established schools of art, two are to be offered to the London National Gallery, and others may be sold to provide for the expenses of the necessary addition to the Dublin Gallery and for further purchases, says *The Athenaeum*.

Hone spent the first seventeen years of his painting life in Barbizon and Fontainebleau, whither he went in the early 'fifties, living in intimate companionship with Corot and Harpignies. He painted much on the Mediterranean littoral from Spain to Egypt, and then settled in his own countryside near Dublin, where the seacoast and rich pastures of Malahide gave him his favorite subjects. It is usual to speak of him as the last of the Barbizon school stranded in another generation and country. This exhibition of his collected work makes one impatient of such neat ticketing. His early work is Barbizon alike in subject and handling, but his personality swiftly asserted itself. He was a man more at ease with nature and the secrets of creative design than with the fashions of a school. Coming of a family who sent out artists in generation after generation—his great-grand-uncle was a foundation member of the Royal Academy—he was baptized in the cloud and in the sea; and when he came back to Ireland, to the tumultuous seas on her rock-bound Atlantic coast and the "springs in her yellow sands," he saw things with his own eyes. He saw things big. The silence of great solitary spaces absorbed him. His pictures are filled with the weight and insistent pressure of natural forces: wind and monumental trees, great rocks and seas breaking on hard reefs. He had vision of a world larger than this earth, bigger than Jupiter; sometimes cold and forbidding as of a world where hostile forces are too powerful for man; sometimes arid and sun-steeped, furnace-hot; sometimes fat and luxuriant. But everywhere he showed a surpassing sense of composition and the surety of great style. People find some of his work empty of emotion, but his design was always masterly, and when his emotion equals his design you have masterpieces. His color was good, rarely gay. His secondary colors were blended with extraordinary skill, and the eye is never offended by a wrong tint.

TO an attendance familiar with his best canvases the exhibition of his water-colors at the National Gallery, Dublin, came as a revelation of his power.



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## The Other America

(Continued from page 231)

the site of the present city of Mexico they beheld an eagle sitting on the broken fragment of an altar devouring a snake. In the jungles of Yucatan there were cities rivalling in size, and often superior in architecture, to anything that Europe knew, parallels for which in classic beauty must be sought in Greece and ancient Assyria. In the Smithsonian Museum in Washington there is a little jadeite statue of a duck-billed man, evidently a lesser godling of this period, and on it in hieroglyphics is the date 96 B.C. This is the oldest dated object of art in the New World, but unquestionably many undated and many whose dates have not yet been translated were infinitely more ancient.

In Central America and Mexico, with a few exceptions, all that remains to us is statuary, pottery, metal work, a few fragments of carved wood, and an architectural record of great intricacy and beauty. The moist climate destroyed every vestige of the lesser arts, except such as have been outlined in more enduring substances. But in Peru the sandy burial-grounds have preserved even the most delicate textures. Here we may see every refinement of the weaver's art, delicate in texture, beautiful in color, and intricate in technique. In this record every weave we know today, every method of decorating a fabric was understood and practised. These fabrics are a record of technical and artistic achievement which no single people have ever equalled.

Today the moist verdure of the tropics claims again the haunts of man. The delicate orchid blows undisturbed in the carven lap of

forgotten idols. Across the silent causeway where once thronged armed men tangle the thorny vines. The surly jaguar snarls at the midnight shadows, the ghosts of beauty departed to the land of shade. And the bushmaster and the anaconda, coiled, await their prey in the broken seats where once, in red pride, power sat and ruled the lives of men. But yesterday, as time's swift finger moves, here sat the first-born of the Sun, wrapped in soft lustrous textures, resplendent in jewels, a ruler of men, a kin to the gods. Across the threshold drifts the desert sand, and the swift, shy creatures of the wild look in and wonder. So passes the glory of the worlds of yesterday, not without lesson, not without romance for today.

How have these lands influenced man's mind? How inspired imagination? There are tales of hidden crystal lakes, whose sandy bottoms are encrusted with gold, wrought in curious shapes. What of Eldorado, the gilded, who, laden with treasures, sought in the cool deeps his father, the sun? Surely a record of human sacrifice not lacking in dramatic beauty! Who knows the trail to that lost mine, where emeralds, clear as crystal, are crusted like raisins in some gigantic cake? What of the golden treasure mixed with the bones of men and ships hidden beneath the Spanish main?

Surely from all this romance, from all this beauty, art will spring again as flowers blossom in the mould of flowers. For beauty cannot die, and forms and colors, technique and skill once joined, are indissolubly wed forevermore.

## Spook Philosophy and Art

MESSAGES from William James in the spirit world have been variously reported from time to time, but now a Massachusetts lady is to publish a book containing those that she has privately received from him.

She suddenly discovered that she was a "psychic," and to her surprise found herself in communication with Professor James. She explains that she had not known him in the flesh. Apparently, she doesn't in the spirit, either, unless he has been translated worse than Bottom. If he has become more devout in the new life, he has certainly, to judge by the samples of his talk, become much less intelligent. And his humor seems to have been entirely extinguished.

In this matter of the return of the great disembodied, however, as in many others, Illinois is making Massachusetts look to her laurels. A lady of Peoria has recently exhibited a picture which she painted under the prompting and guidance of the late J. M. Whistler. He not only gave her instruction, but frequently his ghostly hand directed her brush. To make the thing more credible, she explains that she painted the picture while she was asleep. The proud Peorians naturally see in this the founding of a new school of art with their city as its centre. Furthermore, the picture is on view for the confusion of all skeptics. If necessary, we presume that a spook-like butterfly signature could be found somewhere on the canvas.



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## The Past Season's Lectures and Exhibitions at the Museum of French Art

THE first lecture of the 1920-1921 season was by Monsieur M. Dondo, and his subject was "Le Théâtre des Marionnettes." A short introductory talk describing the high position this manifestation of art held in France during the latter part of the Eighteenth Century, and the progress made in its development in recent years, led to a charming marionette comedy, entitled "Les Deux Aveugles"; Monsieur Dondo has attained a high degree of proficiency in his work, and his audience was thoroughly delighted with the interesting and amusing presentation.

"Un Coin de la Vieille France—Le Périgord," was the topic of a lecture by Professor André Morize, of Harvard. A native of this section of France, Professor Morize knew his subject admirably, and his personal magnetism, coupled with the light, deft touches of humor he brought to his lecture, made his talk one of the hits of the season.

TWO lectures were delivered by Professor Bernard Fay, of Columbia—one on "Un Nouveau Lyrisme dans la Poésie Française," and the other on "Un Nouveau Lyrisme dans la Peinture Française." These analytical talks on modern French poetry and painting were of the kind that those seriously interested in these particular fields of art found of great interest and help to them; their strongest appeal lay in the fact that they were lectures which compelled one to think constructively with the speaker—not the kind that so strongly resembles a mother drawing oral pictures for her children, or that could be found in a book of travel.

"Le Costume et la Mode à travers les Ages," by Professor Loiseau of Columbia, was an interesting talk for the ladies present and for those interested in this sort of thing. The speaker accompanied his lecture by very enlightening lantern slides, showing the transition of one style of dress to another, from the time of the ancient Greeks (whose minds, judging by the simplicity and stability of their styles of feminine apparel, were quite completely taken up with more serious studies than the beguining of their wives) up to the present century.

A very charming afternoon was afforded by the piano recital of Mademoiselle Yvonne Dienne. She played her old and modern French music with a delightfully pure and delicate touch. Mlle. Dienne is one of the few artists who have managed to catch the atmosphere of translucent light and shadow so necessary for a proper performance of so much of Debussy's music.

On January 28, 1921, our members were given the privilege of visiting the galleries of one of the Institute's life members—Honorable

William A. Clark, and listening to a masterly lecture on "The History of France in the United States," by Professor Charles H. Haskins, of Harvard.

"Un Théâtre du Peuple en France—Le Théâtre de Bussang (Vosges)," was the topic of a lecture of an unusual order by Mlle. Thérèse Pottecher. Mlle. Pottecher described the work of her uncle in his undertaking of erecting a rustic theatre in the Vosges woods and of producing French plays, with the peasants from the neighboring villages as the artists.

"Les Vieilles Coutumes Bretonnes," and "La Chanson Populaire Bretonne," were the subjects of two little "conférences intimes" by Mme. Ballah Caillé of Nantes. Mme. Caillé's talk on old Brittany habits, superstitions, etc., was altogether charming, and her talk on the popular Brittany folksong was accompanied by representative selections from the different groups—humorous, dramatic, religious, etc. An "Ave Marie" was by far the best of the songs rendered; its interpretation by Mme. Caillé in a deep mezza-voce was very moving.

The well-known artist, Mr. Walter Pach, delivered, in connection with the fourth exhibition of the season, an interesting discourse on the "Continuity in French Art." He endeavored to show that the revolutionary note struck by certain phases of comparatively recent French art is the logical outgrowth of the ideas and practices of the masters of the latter half of the Eighteenth Century. Mr. Pach knows his subject very well, indeed, and his talk added a great amount of interest to one of the most successful exhibitions, from the standpoint of attendance, held within the last year or so in the Museum's gallery.

THE outstanding feature of the past season's lectures was the series by Mr. Leslie Cauldwell, of Paris, an American artist and decorator, who has, during the last ten or so years, made the French capital his home. The series embraced eight lectures, on the Evolution of French Styles, beginning with the Romanesque, through to the Directoire and Empire styles. Stereopticon slides of the highest standard, illustrating the important points touched upon in the lectures, made Mr. Cauldwell's talks an excellent opportunity for artists and decorators to gain a more complete knowledge of the differences in and transitions from one period of French art to another. Mr. Cauldwell not only is an eminent authority on French art but he is a great scholar of French history as well, and his talks were made doubly interesting by his introductory remarks, outlining the political and social changes in the history of France.

## National Gallery of Art Commission Formed

THE board of regents of the Smithsonian Institution at a special meeting held recently created the National Gallery of Art Commission, whose primary functions "shall be to promote the administration, development, and utilization of the National Gallery of Art at Washington, including the acquisition of material of high quality representing the fine arts, and the study of the best methods of exhibiting material to the public and its utilization for instruction."

The National Gallery of Art, administered by the Smithsonian Institution, is the legal repository of all art works belonging to the United States not legally assigned to other departments of the Government. The collections already acquired by the Gallery have a value of about seven million dollars and with reasonable encouragement the development of Washington as a great art center is assured. The work of the Commission should meet with earnest support on every hand.

The Commission as constituted by the Smithsonian Regents consists of five public men interested in fine arts, five experts, five artists, and the Secretary of the Smithsonian Institution, who will be ex-officio a member of the Commission. The five public men interested in the arts named are W. K. Bixby of St. Louis, Joseph H. Gest of Cincinnati, Charles Moore of Detroit, James Parmelee of Cleveland, and Herbert L. Pratt of New York; the five experts are John E. Lodge of Boston, Frank Jewett Mather, Jr., of Princeton, Charles A. Pratt of New York,

Edward Willis Redfield of Center Bridge, Pa., and Denman W. Ross of Cambridge; the artists named for the Commission are Herbert Adams of New York, Edwin H. Blashfield of New York, Daniel Chester French of New York, William H. Holmes of Washington, Director of the National Gallery, and Gari Melchers of Falmouth, Va.; and the Secretary of the Smithsonian Institution, Charles D. Walcott.

At the meeting of the Commission, special committees were appointed to take up various phases of art, as follows: American painting, modern European painting, ancient European art, Oriental art, sculpture, architecture, ceramics, textiles, prints, mural painting, and the portrait gallery. The chairmen of these committees will be ex-officio members of the Advisory Committee.

The Commission will at once proceed with its work of developing and increasing the usefulness of the National Gallery of Art, and one of the very important matters which will receive attention is the provision of a suitable building to house the valuable art works already in the custody of the Nation, and to provide for the future expansion of the collections. The Gallery is at present inadequately installed on the first floor of the Natural History Building of the National Museum.

The National Gallery of Art is an institution in which every American citizen should take interest and pride. Its proper development and utilization will insure America's standing among nations in the field of art.

## The Cover Design

"SUNLIGHT," the cover design of this issue of ARTS & DECORATION, is a painting by Richard E. Miller in the collection of the Art Institute of Chicago.

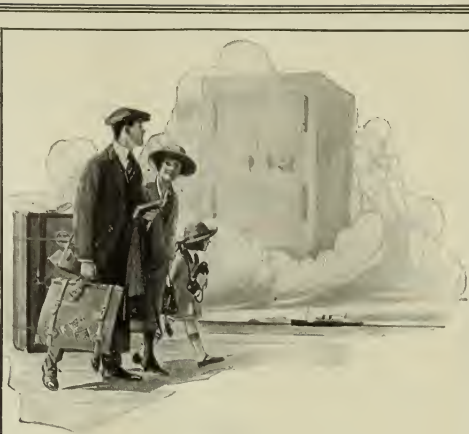
Richard E. Miller was born in St. Louis, Mo., in 1876. He studied at the St. Louis School of Fine Arts and with Constant and Laurens in Paris. He is Vice-President of the Paris Society of American Painters, and spends much of his time abroad. His paintings are hung in the Luxembourg and in the Museum of the Petit Palais, Paris; also in galleries in Antwerp, Liège, Venice, Rome, New York, Philadelphia, Washington, Buffalo, Cincinnati, Chicago, St. Louis and Kansas City.

Mr. Miller has won many prizes, having been awarded the Gold Medal of the Paris Salon in 1900 and 1908. His picture entitled "Nude" won the Potter Palmer Gold Medal (with \$1,000) in 1914, at the Art Institute of Chicago. His most recent award is that of the Gold Medal of the Panama-Pacific Exposition, 1915.

In style of painting Mr. Miller

is modern. His color is chosen with rare skill and is rich and charming in tone. His painting of sunlight and the warmth and color of the sunny afternoons of mid-summer is especially pleasing. A good example of this is the painting recently purchased by the Friends of American Art, entitled "Sunlight," and presented in 1916 to the Art Institute. Two young women are finishing their toilet on an outdoor porch, which is screened from the bright sun, the rays of which penetrate the screen and fall upon the young women and the objects about them. Brilliant color effects are thus given. The artist has shown the strong vibration of sunlight in a very effective manner.

Through an oversight no mention of the cover design of the June issue of Arts & Decoration was made in that issue. The cover was a reproduction of the painting "Alice," by William M. Chase. This painting was presented by Ernest A. Hamill to the Art Institute of Chicago, through whose courtesy we were allowed to reproduce the picture.



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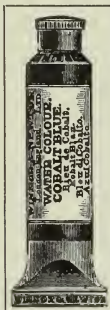
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## A Memorial to Orton, the Great Explorer and Scientist



THE grave of a great American explorer is, after a lapse of many years, to be suitably marked. The grave is that of James Orton, and it lies in South America on an Island in Lake Titicaca, over twelve thousand feet above the level of the sea, the highest steam navigated lake in the world.

Prof. Orton was, at the time of his death, in 1877, on leave of absence from Vassar, so the Alumnae of this important college for women undertook the raising of a fund for a handsome memorial. The work has now been completed. It is from a design by John Ettl, a New York sculptor.

This memorial, one of the first attempts of any American artist to adopt the styles of the Incas for architectural purposes, is built of pink New Hampshire granite. It will be placed on the crest of the Island Esteves, which rises several hundred feet above the Lake. The memorial is nine feet in height, circular in pattern with a square plinth, and in its ensemble suggests a tomb. The circular character was inspired by the tall shaft-like structures of the Incas, said by archaeologists to be tombs of former monarchs.

THE monument has already been shipped to the Port of Mollendo in Peru, where it will be transported by rail to Puno, the nearest lake port. The dedicatory exercises will be held on September 25, the forty-fourth anniversary of the death of the great naturalist and explorer. The Peruvian Government will be officially represented, and a large attendance is expected from Arequipa, Peru and La Paz, Bolivia, nearby cities of importance. Mrs. J. A. Sanford, of New York, will represent the Vassar Alumnae Association at the ceremonies.

The following is a short sketch of the explorer's career:

James Orton was born at Seneca Falls, New York, April 21, 1830. His father was the eminent theologian, Dr. Azariah Giles Orton, and the future naturalist was

also educated for the ministry. He graduated at Williams College in 1855 and at Andover Theological Seminary in 1858. Before his ordainment as pastor of the Congregational Church in Green, New York, he traveled for some time in Europe and the East and contributed a series of interesting letters to the *New York Tribune*. His career as a scientist dates from 1866, when he was appointed instructor in natural sciences in Rochester University. In 1867 a scientific expedition to the equatorial Andes and the River Amazon was organized under the auspices of the Smithsonian Institution, and Prof. Orton was selected as its leader. As a result of this expedition many hitherto unknown specimens of natural history were collected and to-day form portions of the collections in the museums of such well-known depositories as the Smithsonian Institution at Washington, the Philadelphia Academy of Natural Science, the Boston Society of Natural History, the Peabody Academy of Science, and Vassar College, while the bulk of the collection was purchased by Ingham University, Leroy, New York.

This notable expedition sailed from New York July 1, 1867, and after crossing the Isthmus of Panama, the route was from Guayaquil to Quito, over the Western Cordillera; thence over the Eastern Cordillera and through the forest on foot to the Napo; down the Rio Napo by canoe to Pebas, on to Marañon; and thence by steamer to Para, Brazil. Of the country through which the journey lay Prof. Orton writes:

"Nearly the entire region traversed by the expedition is strangely misrepresented by the most recent geographical works. On the Andes of Ecuador we have little besides the travels of Humboldt, on the Napo nothing, while the Marañon is less known to North Americans than the Nile."

UPON his return to the United States Prof. Orton was offered the chair of natural history at Vassar College in 1869, with which institution he remained until his tragic death in 1877. In 1873 he made a second journey across South America from Para up the Amazon to Lima and Lake Titicaca, making valuable ethnological collections of Incarial relics. In 1876 he organized a third expedition, with the object of exploring the great Beni River, a branch of the Madeira. This expedition reached the mouth of the river but much of the equipment and many supplies were lost. Orton and a few companions made the terrible 600-mile journey back to La Paz through the forest and jungle amid incredible hardships, but on crossing Lake Titicaca on the way to Puno the intrepid scientist died.

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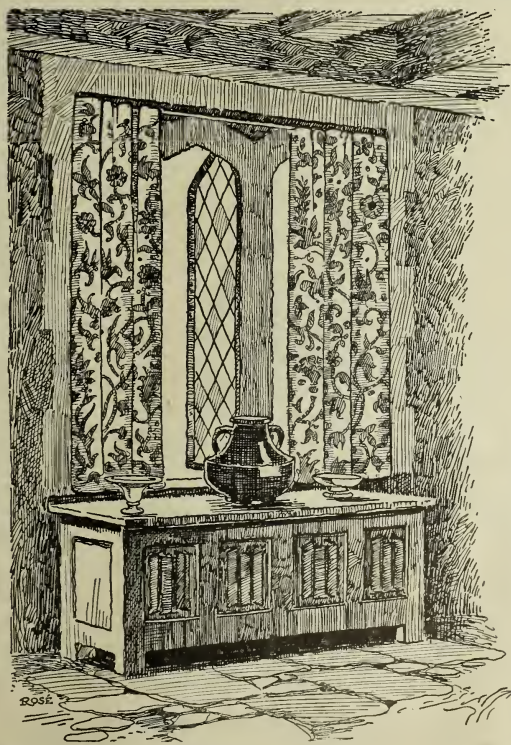
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## Bach or Liszt?

LADIES who travel in a certain small European country are advised by those who know it well to wear their oldest frocks, for if they dress as they would in London they will be the objects of not very respectful comment. The foreign pianist who visits London seems to have received analogous advice with regard to the musical fashions of English audiences. He probably assumes as a matter of course that the English, having no music of their own, will expect a German programme, by which I mean, not a programme consisting exclusively of German music, but the sort of programme which is offered to average German audiences. He commits a grave error, for English taste in pianoforte-playing differs curiously from that of the Continent, says Edward J. Dent in *The Nation and The Athenaeum*. Moreover, the foreign pianist who gives a recital in London does not meet what could be called an average audience, even an average English audience. If he is one of the great men, he gets a select audience; if he is not, he gets practically no audience at all. And an audience of deadheads is all that he deserves if he can give us nothing more interesting than a programme of hackneyed nineteenth-century classics. Yet the object which he has in view is the exact opposite of the travelling Englishwoman's. She wishes to avoid comment, and comment is what he comes to England for.

To the majority of English music-lovers the pianoforte is still a domestic instrument. The foreign *virtuoso*, whatever his instrument may be, regards himself as a superman. To the Italian, singing is the intensification, or at least the exaggeration, of individuality; to the Englishman it is the negation of it. And this is perfectly consistent with the foreigner's habit of regarding the Englishman in general as a man who exaggerates his own individuality beyond all measure. Our ideal of English liberty is the liberty of individualism for the average man; in imperial Germany individualism was equivalent to *lèse-majesté*. The only individual who could be allowed to intensify his own personality was the artist, the rare exception to normal citizenship, the superman. England has always regarded the doctrine of the superman with amused contempt. It was an unnecessary doctrine for the Englishman. England had no need of supermen, not so much because all Englishmen were *ipso facto* supermen, but because all foreigners were submen. The foreign superman is to the Englishman simply a super-freak; the only foreigner whom he will accept is the one who succeeds in Anglicizing himself on strictly normal and non-committal lines. It is a

privilege which we concede exclusively to ourselves to be abnormal without being ridiculous.

THE historic example of the Continental superman in music is Liszt, and we can sum up the difference between the English attitude to music and that of the Continent in the fact that Liszt has never had the slightest influence on English music. He played in England, he was adored in England, especially when he was too old to play any more—that is the true English way. But he founded no school of pianists in this country, and his compositions have been regarded with something less than respect. Mr. Lamond was his pupil, and Mr. Lamond is one of our great men, but his greatness lies in the dignity and austerity of his interpretations. Among our composers Elgar is the only one who has derived something from Liszt. Perhaps it is just this touch of Liszt that has made Elgar more acceptable to Continental audiences than others of his generation; yet it is an influence so slight as to be hardly apparent at all when we compare Elgar, not with his compatriots, but with his contemporaries abroad.

England has produced no pianoforte music—though as I write this sentence I feel rather like Alice in the trial scene. Yes, endless music is written for the pianoforte in England, but even our newest renaissance has brought forth very little that finds its way into concert programmes. The favorite concertos are still those of Schumann and Beethoven. Let it be noted that the concertos of Liszt make rare appearances. Our pianists learn them, but I do not think that they play them with much pleasure. They learn a few of his rhapsodies and smaller pieces; but they very seldom play the great sonata. No English pianist would ever think of giving a recital devoted to Liszt alone. His music simply does not fit in with our English temperament. For Liszt's music, with few exceptions, is always music for the concert platform. To sit down and play it is to proclaim oneself at once one of the race of supermen, one of those who do, at least on such occasions, if not in private life, claim the right to intensify their own personalities to the furthest possible extent. And the music of Beethoven or Bach, even the Sonata Op. 106 or the Chromatic Fantasia, is always music that we could enjoy best in the privacy of our own houses, provided that we could find someone to play it to us. For privacy is undoubtedly one of the things which the Englishman values the most highly, and he values the sense of privacy in music no less than elsewhere in his life.

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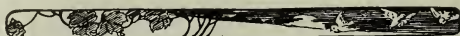
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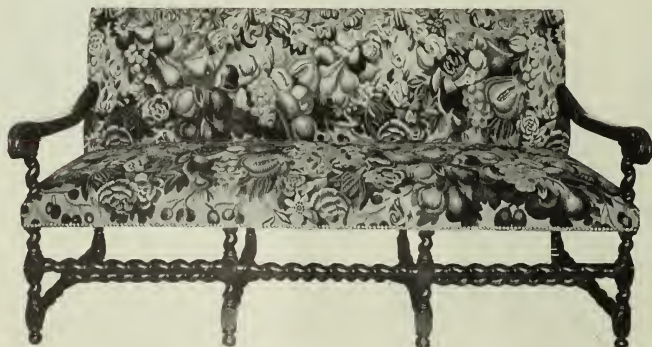
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## Recent Acquisitions at the Metropolitan Museum of Art

A MARBLE pilaster, originally a part of the famous pulpit made by Giovanni Pisano for the Duomo of Pisa, and a series of important pieces of Gothic and Jacobean oak furniture are among the latest objects of art acquired by the Metropolitan Museum of Art and placed on exhibition in the Room of Recent Accessions to-day for the first time. The pilaster dates from the fourteenth century.

The Museum announces in the July bulletin also the purchase of a portrait by the late Abbott H. Thayer and three special exhibitions. These are a collection of Japanese sword guards and fire-arms lent by the Armor and Arms Society, an exhibition of water colors by Winslow Homer and John S. Sargent, and juvenile pictures by Florence Wyman Ivins.

The pilaster is the third piece of a group obtained from the collection formerly owned by John Ruskin.

The Thayer portrait is his "Head of a Child," which was exhibited at Carnegie Institute, Pittsburgh, as "Portrait of Raphael Pumphely." It is the head of a golden-haired boy done in Thayer's characteristic beauty of color. It is the first painting by the artist to come to the museum.

### Chest of Fourteenth Century

THE six pieces composing the furniture accession are a Gothic chest of the late fourteenth century, two stools and a cupboard of the sixteenth century and a box stool and a child's high chair in the finest Jacobean style of the middle seventeenth century. All are ingeniously made and elaborate-

ly carved. Each piece formed part of the collection of the late Morgan Williams, of St. Donat's Castle, Glamorganshire. The chest and cupboard, the most important of the pieces, are the gift of Sir Joseph Duveen. The others are museum purchases.

The chest front is decorated in a simple tracery pattern of perpendicular form in low relief and augmented with winged lions. The box stool, as explained in the bulletin, is a link between the stool and the chest, and is significant of the development of furniture forms during the period. The cupboard pattern is rigid and geometrical, the design of its panels being in the "parchemin" and earlier types.

### Japanese Sword Guards

THERE is an extraordinary range in material, ornament and execution in Japanese sword guards exhibited by the Arms Society. There are a hundred examples in iron, steel, copper, brass, and gold, some of them enameled and all artistically ornamented. Others are treated for color in a process known as pickling. The examples vary in period from the fourteenth century to a hundred years ago. The inscriptions represent various legends and sometimes the hobby of the artist or his patron.

In addition to the water colors of Homer and Sargent the present exhibition contains similar examples and pastels by La Farge, Hassam, Sterner, Dougherty, Glackens, Marin, McComas, William Blake and other English artists. The exhibition may be seen throughout the summer in Gallery 25.

## Louis Comfort Tiffany Foundation

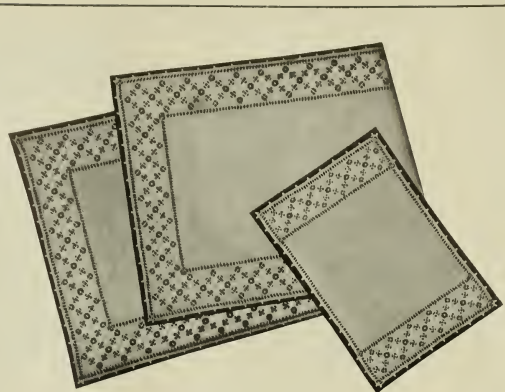
THE Third Annual Meeting of the Louis Comfort Tiffany Foundation was held at the home of Mr. Louis C. Tiffany, Laurelton Hall, Oyster Bay, L.I., on Sunday, June 19th, 1921. The members present were Louis Comfort Tiffany, Founder; Daniel Chester French, Vice-President; Francis C. Jones, George F. Kunz, and A. Douglas Nash, Trustees; Gurdon S. Parker, Mrs. W. A. W. Stewart, Robert Vonnoh and Harry W. Watrous of the Advisory Art Committee; Stanley Lothrop, Director of the Foundation; and George F. Heydt, Secretary.

Besides the routine matters discussed, Mr. Edwin H. Blashfield was elected a Trustee of the Foundation, and Daniel Garber, Philip Hale and Frederic C. Claytor were elected members of the Advisory Art Committee. It was resolved to supplement the seal of the Foundation with the words *Art Guild* to better explain the nature of the Institution. The Foundation aims to bring together artists

and craftsmen, and it is proposed that in the same way the alumni should grow into an association or guild to help each other in art endeavor and to bind the various arts more closely.

The Director reported that with the concurrence and advice of the Founder a gallery had been acquired for the purpose of the exhibition and sale of the work done by the present and former resident artists, in the building secured by the Art Centre, Inc., at 65-67 East 56th Street, New York City.

It was also resolved to include as resident artists in the Foundation, a small number of women on the same terms and conditions as the men. For this purpose a separate dormitory has already been prepared in the wing of the main building of Laurelton Hall. It was further voted to limit the residence of artists in the Foundation to a period of two months with the understanding that in case their work meets the approval of the Advisory Art Committee they will be granted extra time.



## Of Italian Needlework

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## Going to the Source of All Inspiration

(Continued from page 223)

deed a great shoulder of a hill having the easy curve of the arc of the earth glowing like Mexican opal under the setting sun and outlined against the misty lapis lazuli of a distant grove-indented hill top is worth traveling miles to paint and record. But it is not only landscapes that have been the metier of the school, for figure work has been taken up vigorously, and this year, above all, is notable in that Albert Laessle easily the leading interpreter of animal life in the country, is in residence to teach the sculpture of the familiar denizens of the farm yards to budding Cellinis. And following the precedents in the rearrangements and reconstruction of all the other buildings, one of the most perfect and typical Pennsylvania barns has been remodeled as an enormous studio, as it were, in which the work of the students will be carried on as well as in the open itself. There is no such studio in the country as is the one in which Mr. Laessle's students and the animals can move about as they will and all the accessories of the barn studio represent the most up-to-date and exacting appointments. Of course men like Daniel Garber, Joseph T. Pearson, Jr., Wm. L. Lathrop, Henry McCarter, Fred. Wagner, Arthur B. Carles and others figure in the summer faculty and it may be well to say that while the buildings are mostly used for the summer school, the faculty building is open all the year around so that, as the phrase goes, "nature may be seen in all seasons and studied in all its varying moods."

JUST a few of the headlines of the school, as the moving picture people would say, include the open-air instruction, animal sculpture, indoor and outdoor figure painting, and the study of sunlight and color in landscape in the most paintable country in the Middle States. It is but natural that the war should have checked the growth of the school and that it is just coming into its own this year, with students in the hundreds coming from all sections of the country, from Maine to California, the South to Canada, and the exchange of ideas from those who come as students but who in their own localities are teachers of art, is not the least contribution which the summer school makes to the higher development of art life in America.

There is no question about the paintability of the country. Everywhere on misty mornings one sees Corots on all sides, while Linnells and L'Hermittes abound in har-

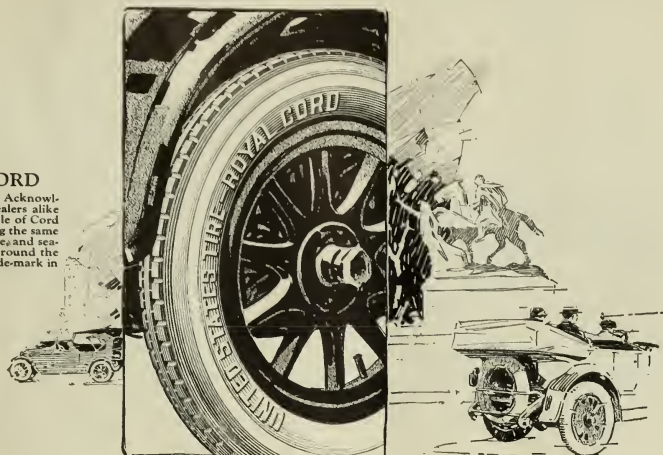
vest time, and at dusk and in the moonlight by the whitewashed stone houses and the gleaming white barns, the Millets and poetic Cazins greet you along every roadway. On days when the sky is a hard blue and the cloud flocks are small and compact cumuli, many a vista is a Harpignies at his best, while under the poplars and the willows drenched with sunlight the Monets and Sisleys are everywhere. With heavier clouds in the early morning the sun breaks through and strikes a tawny wheatfield with the spotlight touch of a Ruysdael; there are Hobbemas on all the lanes, and the tree life, which includes one of the largest sycamores in the State, the Washington sycamore, which was a good sized tree when Washington visited the Inn, is lush and varied to an unusual degree, giving you many a Gainsborough and a Constable, with the farmyards and the houses supplying you Old Cromes in plenty, for both roadways and farm effects repeat the English life of the ancestors of the earlier settlers.

AS yet the larger questions of Amood in landscape and of that humanized scenery which the French call "paysage intime," and the problem of the larger panoramas, of those phases of sky distance that baffle with their beauty of cloud and silhouette and are heavy with meaning, has been merely nibbled at, as it were, but the beginning is full of promise, and when the school gets its gait in connection with the possibility of resident artists, the landscape problem in American art will be attacked in a new quarter and with unusual vigor. Prophecy in art is a waste of effort, but if a sedulous concern for all those things that make for convenience in art education mean anything, then the summer school will give the Yellow Springs a new glory, for, be it not forgotten, that the plays, the costume balls, the dances in the open by the bonfires, with al fresco suppers calling for an artistic resourcefulness in the matter of costumes, literary finesse and stage technique with which the students amuse themselves with music and improvisations, are a factor and a feature of the summer school life that indicate once more the extraordinary range of good taste available in America. For if fashion chilled by Puritanism passed Yellow Springs by, art is having its revenge with a vengeance, and it is a wholesome, good-natured revenge that has "healing in its wings."



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## Art Exhibitions and Competitions

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The fukusa were decorated with crests, symbols, no masks, and various scenes from history and legend; sometimes, the decoration suggested the season or the occasion on which the gift was sent. The designs were often done by the most famous artists. Celebrated fukusa bearing Hokusai's signature are in some of the finest European collections.

Gift cloths were part of the trousseau of every bride of high degree, and are possessed in large numbers by the old families.

Fifty-three of these cloths have been loaned to the Brooklyn Museum by Mrs. John Reilly of Philadelphia and have been placed on exhibition in the gallery usually used for the exhibition of prints.

### Exhibition of the Work of Toulouse-Lautrec

**T**HE Museum of French Art, at 599 Fifth Avenue, announces a Loan Exhibition of the works of Toulouse-Lautrec, opening in November. It will be a thoroughly representative show of the different phases of his talent. There will be oil paintings, drawings, prints, posters and illustrated books.

All of his work has an extremely personal character. His oil-paintings, now in the French exhibition at the Brooklyn Museum, show the depth and sincerity of his art, and his observation of life. But the greatest help to our younger artists, and to our publishers, will be the inspiration and the incentive to be derived from the wide range to which he bent his talent in his prints.

In these, Toulouse-Lautrec shows us the actors and actresses of Paris, in portraits, on the stage, and off duty in the cafés. He takes us to the race-course, with the jockeys and the horses, and in some of his book and song illustrations he touches delightfully the animal world.

In lighter vein he made posters, programmes, book covers, etc., and experimented with printings of different colored inks and paper.

This exhibition is being collected both in this country and in France, but the Committee would be glad to be offered other examples.

It is hoped that this exhibition may be made as comprehensive as possible of all phases of Toulouse-Lautrec's art.

### Russian Art Treasures

**A**GROUP of art treasures which the owners, formerly members of the Russian nobility or other wealthy families now destitute, managed to save from their homes on being forced to flee Soviet Russia, are to be sent here for sale under the auspices of the American Committee for Russian Relief.

There are sixteen paintings by the old masters, including what is ascribed to be a genuine Murillo, a Dürer and a Rembrandt, according to information received by Princess Michael Cantacuzene-Speransky, chairman of the relief committee here. M. Anatole Kulomzin, former private secretary to the Empress Dowager of Russia, will bring the paintings, with the exception of the Murillo, to this country, it is understood. They will be exhibited together with other relics of the old aristocracy, which include old laces, silver plate and furniture. The property formerly belonged to Prince Golitzin, Countess Koutousoff, Mme. Liovshin, Prince Troubetskoy and others.

The Murillo is owned by M. George Yunosha-Shaniavsky, member of a well-known Russian family, founders of the "People's University" of Moscow, who is now a refugee in Poesiet. It is called "A Victim of the Inquisition," and is claimed as one of a series of twelve small pictures by the master.

### Competition in Mural Painting offered by the Chicago Tribune to the Art Institute

**T**HE Chicago Art Institute is pleased to announce that the Chicago Tribune has offered to the Institute School a competitive prize which is regarded as one of the greatest and most important ever offered in an art contest in America.

In seeking for the best possible decoration for the "local" room, the largest in the new Tribune plant on North Michigan Boulevard, Chicago, the paper evolved the plan of securing its design through the school of the Art Institute. In accordance with this idea the Tribune offers, in open competition, to all students in the Art Institute School, a prize of \$5,000 for the best and most acceptable mural decoration for this room. Full details of the contest will be announced in good time for all prospective competitors. Students entering school in September, 1921, will be eligible as contestants.

The Art Institute has taken up this idea with great enthusiasm and has offered ten scholarships for students who wish to enter this competition and who show marked talent.

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But what of those who can command neither science nor care? Perhaps even love is denied them by death. Have they any less right to live than your own baby?

Is there any justice in giving one child everything and denying another even the privilege of struggling for existence?

You cannot hear the cry of the new-born whom we are trying to save, unless

there is sympathy and understanding in your own heart.

The cry is weak, for life hangs by a gossamer thread.

Are you going to let that thread break, let the babe open its eyes only long enough to discover this is a world of self-centered selfishness, and then sink into nothingness?

Yes, you can deaden your ears now, drive the cry from your thoughts, but maybe, in the dead of night, when you are battling for the life of your own child, you may hear that cry of the helpless babe denied even a chance to live.

No one knows what is in your mind and heart but yourself; no one but yourself knows how much you shall give. The measure isn't money, but human life, the life of a helpless babe, pleading to you.

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## Society of Sculptors Declare Independence

DESPITE the accusation of patriotism, of which they have been practically convicted, the newly organized Society of American Sculptors are not at all subdued. Some of them would almost confess to the so-deplored national bias. Others think that an American school might reasonably be encouraged to express itself in stone as well as on canvas or in football. None of the members seems to be conscious of striving to introduce "Americanism" into our art, according to an article in the *New York Evening Post*.

"Although I cannot see, I really cannot, why that should be considered so pernicious," said Paul W. Bartlett, one of the chief insurgents, obstinate and meditative.

"Down through all art's history you can name little groups—perhaps of only five or six men—who have moulded an epoch to their thought. The Society of American Sculptors is necessarily large, and we would hardly presume to call ourselves yeast, as rebels like to do. The membership is of both the older and the younger sculptors. The one common tenet is that it is possible to be an American artist without the slightest damage to temperament or limitation of talent.

"This country is peopled—for which heaven be thanked—with artists sprung from the ancient civilizations. It is but natural that they should forever be looking backward and imitating the great works of the past—the heritage of their own lands—instead of striving to create in harmony with a changed time and place. I confess that I am not in sympathy with deliberate imitation of Mediterranean masterpieces. This statue of Agassiz—he turned to the heroic figure which he has now almost completed in his studio on West Fourth Street—"I have not made him look like a Roman Senator. Why should I?

American sculpture today. I should like to see the individualities of our scores of young 'foreign' artists expressed, without shackles, through an American school.

"In this city there are sixty foreign colonies, cultivating their own arts, literature, and journalism serenely among us, and considering us—if we only knew it—babies in art. There are 100,000 Arabs, who may be pardoned for smiling at our youth. There are 600,000 Poles. They bring over with them their artists, their poets, their traditions, their ancient point of view.

### Members of New Society

"In the new society there are about a dozen men, whose names often tell of foreign parentage. But they are all naturalized and all in sympathy with the spirit of the time; flexible, eager to learn, aware that art is as varied as nature. They are Attilio and Furio Piccirilli, Thomas Hastings, Franklyn Paris, John Flanagan, Rudolph Evans, Frederick MacMonnies, Salvatore Bilotti, Leon Hermont, Eli Harvey and Jerome Brush, besides me.

"They were not members of any society of sculptors. They had either resigned or else never belonged. We thought it would be a good plan if we should get together, for what influence has a man alone? A few men, on the other hand, might guide the whole trend of art in this country. The war monuments with their unfortunate possibilities and great opportunities, made such an organization seem particularly valuable just now. For there is much less direction in American sculpture than in American painting."

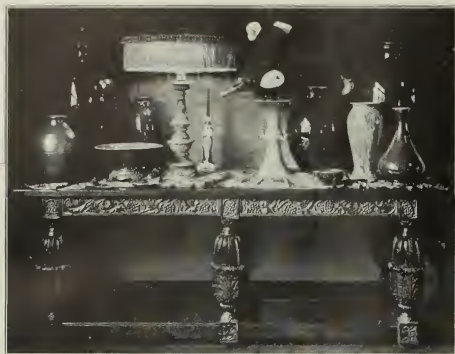
### Why They Resigned

"I do not mind saying that the patriotic motive weighed very heavily with me," said Eli Harvey before he left for the West. "I am heart and soul with the younger men in this. We have our reasons. They need not concern art, if you like, but they do concern us. Sculptors really cannot avoid having their feelings. If we seem too American we must just bear it. A number of the members of the sculptor society from which I resigned decried the use of the arch in war memorials because it symbolized the conqueror's yoke—and there had been no victory!"

"They wanted to abolish the arch in war memorials," said Frederick MacMonnies, smiling. "Well, let's suppress the column! If you tear down the ancient architectural features it is going to be a Samsonian catastrophe in art; but there is no reason why the old and the new cannot go on together. The thing that gives me most hope for American sculpture to-day is the splendid number of young Italian sculptors who are working here—American artists in whom we may take the keenest pride."

### Echoes in American Art

"But even sculpture as modern as some of the war memorials is full of echoes. It is most difficult not to return to formulae of the past, and irritation over the persistence of that difficulty sometimes drives the young artist into a spasm of novelty. The result may be fearsome, but at least it is vigorous—an effort, not a pale reflection from the Parthenon or the Pantheon. Our sculptors all went sedulously to Rome, and there, like Canova, imitated, but without producing, as did he, a 'Greek Slave,' to be sold eventually among Rogers's group for a fraction of the price once set upon it. The artist works for posterity as much as for the present. The new society would make a concerted move to bring forth an art that shall speak of our time. There are too many different directions in



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## The Artist at the Academy

THE reason for the choler which has always caused writers to treat the exhibition of the Royal Academy of Arts as a standing joke, like the Albert Memorial, is a mystery," says the Athenæum. Perhaps writers and critics turn desperate at the thought that so many nice ladies will never be seen in rapture before their works—"God's Acre—Eventide," or "Little Girl Blue," or "Portrait in Black and Gold (the Honorable Aurelia Ramsbotham)." It is lucky for the writers that it is not so easy for the painters to show what they think of contemporary literature. Let us suppose they could do it—but it is a shocking supposition that Sir William Orpen, we will say should reveal a writer of powerful editorials with his war exemption certificate in his hand, in the act of imitating a terrific thunderstorm. We are glad that the art of painting gives its practitioners few opportunities to demonstrate that the writings in the popular reviews and newspapers are below the artistic level of an average whiskey advertisement.

"The committee which selects the pictures for the Academy Exhibition ought to have the sympathy of every journalist who has ever had to shape an interesting periodical out of a mass of raw material in manuscript. It is a task which looks so easy. Is it any more than recognizing the best at sight, and accepting it? Yet in fact it is pure luck that a praiseworthy assembly is ever made. To suppose the Academy rooms could be filled with excellent pictures, and to complain that so few are there, is as foolish as the notion that a periodical keeps out great poetry and first-rate short stories solely because of the ignorance and obstinacy of its editor. If by a miracle he were transformed from the ignoramus the people who dislike his paper judge him to be, and took on the nature and likeness of Apollo, the common level of the art submitted for his choice would soon make him regret that he was bound to sustain something more than the reputation of Bacchus.

"Besides it is not remarkable that for one hundred and fifty years society has, with all its bright counter attractions, thought it worth while to give a glance once a year to art? Hope is unextinguished. The Court, the Derby, Parliament, the Income Tax, and Monte Carlo, have not quite succeeded in unhitching us from our star. We may not yet give that consideration to Art, that intensity of concentration and clarity of definition, which we can fix upon archdeacons when they happen to be in trouble. Nevertheless, there Art is, and we admit it, and that it has some kind of message for us is evident in the eager search by so many Press critics for a problem picture at the Academy, and the lively anxiety to name correctly all



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## The Artist at the Academy

the personalities in those official groups of portraits which are so large that they cannot be ignored.

ONE important Press critic regrets the waste represented by the area of canvas at the Academy which has been covered with good paint. He thinks the time and labor might have been better employed. But on what? It could be as reasonably argued that their industry may have kept many of the artists out of mischief. There is no doubt it is better to paint an indifferent picture for fun than to be tense and grave while industriously dishing the innocent from either Newmarket Heath or Downing Street. We ought to get our values right. As to waste, it has been pointed out that industrial society compels most men to a life of quiet desperation. The tragic fate of the busiest men is that it is they who waste most time on affairs of ephemeral interest. All things considered, it is better service to the community to paint inferior pictures for it than to be one of its chief promoters of well-designed company or political undertakings, for less harm is done; though it is certainly not useful, like painting and decorating fences and ships' plates, or, as we are learning, digging its coal.

"And anyhow, what is a good picture—one against which at least no charge of waste can be brought? The good pictures at the Academy make the others seem very poor and unnecessary, as in some form or another every visitor admits. But then we all remember the effect of first chancing, during a listless tour of the National Gallery, upon Leonardo's "Madonna of the Rocks." Even the pictures of the other great masters seem thin and childish beside the serene and dominating truth of that work of a supreme

mind. It is clear, then, that it we began to worry over the unfortunate consequence of comparing what we are doing with the best that has been done, our purpose would be paralyzed, and we should at once join another category of wasters by doing simply nothing at all, like the best people.

AND in spite of the exception-  
al critics who will never be satisfied with anything that shows little influence of the latest experimental schools of painting, especially those which paint "the thing as it is," it must be said that the half-dozen pictures which introduce a visitor to this year's work at the Academy, though they give him no strange vision of beauty to remember, no unexpected revelation of the truth (and what fools we should be to imagine these are to be got except by rare luck!), at least impress him, in a world made hideous with man's gross incompetence of every kind, with their easy competence. We must confess they are more to the purpose than most of the literary stuff. They say what they know directly, pleasantly, briefly, and with sufficient feeling for their subjects.

"The same may be said of most of the exhibits; and that really is the worst of it. So many such simple messages, however pleasantly rendered, merge, in half-an-hour, into a drowsy, chromatic, and meaningless haze. One hungers for something with mind and force in it, as though one had wandered on a fine day into the maze of the vicar's garden party, where all is very cheerful, and the parish is well represented by its nicest residents. It is then that one suddenly and shamefully sympathizes with the vulgar sailor who expresses a desire to restore the percentage with some gin and bitter."

## Homer Saint-Gaudens

MR. HOMER SAINT-GAUDENS has accepted the position of Assistant Director and has become a member of the official staff of the Department of Fine Arts of the Carnegie Institute.

Mr. Saint-Gaudens is the author of the "Reminiscences of Augustus Saint-Gaudens," published in 1909, and of many articles on the subject of art, published in the *Critic*, *World's Work*, *the Century*, and other magazines.

In recent years he has been par-

ticularly interested in play production with emphasis laid on scenery developed as an adequate frame for the play. He cooperated with Miss Adams in planning the production of "A Kiss for Cinderella," and also, last year, produced Eugene O'Neill's "Beyond the Horizon." During the war he organized the first unit for the use of camouflage in France.

Mr. Saint-Gaudens will assume his duties at once.

## Siegfried Wagner in America

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opera composer, though none of his operas has won a permanent place in the repertoire of the German and Austrian opera houses. Among his works are the operas "Baudisch," "Sonnenflammen," "Bärenhäuter," "Der Kobold," "Schwarzschwabenreich," and several others, as well as a symphonic poem, "Sehnsucht," a Violin Concerto, and a "Konzertstück" for flute and small orchestra.

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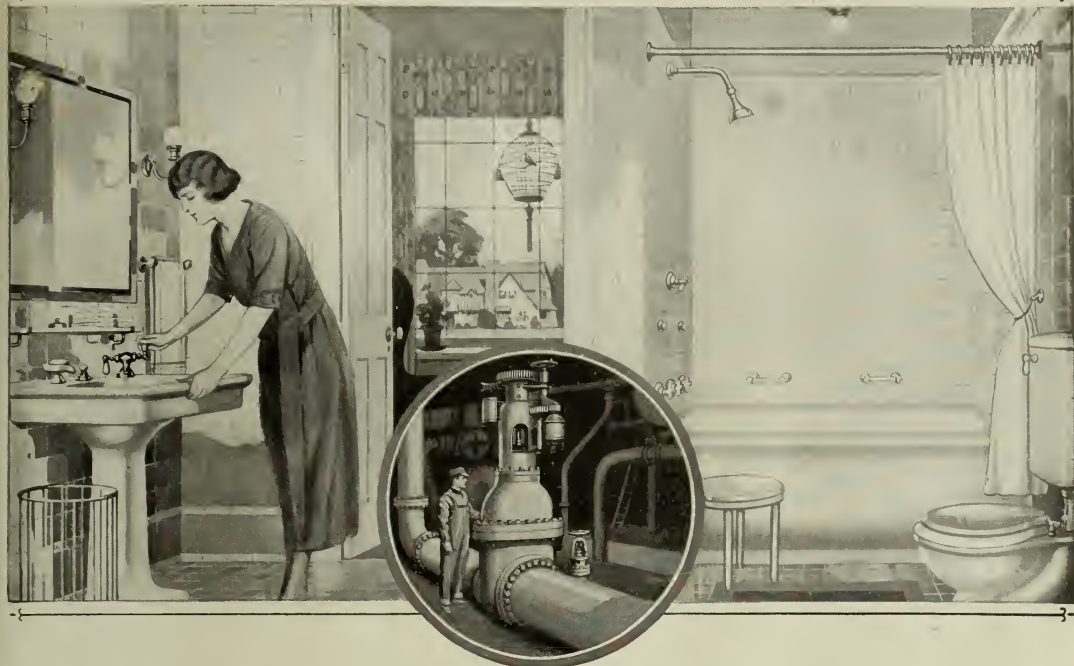
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*Art and the Business Man*—PARISH WATSON

*The Renaissance of Cotton*—M. D. C. CRAWFORD

*Monument of Civic Progress in Chicago*—A. GARDNER TEALL

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# ARTS *and* DECORATION

*A Magazine of the Fine and Industrial Arts*

ARCHITECTURE · SCULPTURE · MUSIC · PAINTING  
DRAMA · INTERIOR DECORATION

VOLUME XV



NUMBER 5

September, 1921

## Attaining the Ideal in the Small House

*Beauty and Unity in Thoroughly Studied Design*

By MATLACK PRICE

IT is by no means difficult to assign a reason to the conspicuous scarcity of examples of the small house that could intelligently be called "ideal," or even nearly ideal.

Most small houses do not come from the designs of architects, but are usually a builder's unskillful compromise between two houses seen in book or magazine illustrations, or they are copied as nearly as possible after other houses of similar cost in a certain locality. It is by no means surprising that this kind of small house, especially if it is built on speculation, to sell to any chance purchaser, should lack architectural qualities. It is not remarkable, under the circumstances, that they are commonplace and unarchitectural: the remarkable thing is that any of them are even as tolerable as they are.

Everything in a small house counts tremendously, and if the whole thing, from the study of the plan, through to the detailing and supervision of the work, is done in a mechanical and, usually, a scant manner, the result can only be regarded as "building"—not as architecture. When an architect is engaged to design a small house, several things usually occur, some of them inevitable, others arising more indirectly from the nature of the problem.

It is inevitable, for instance, that one real mistake in a small house, whether in its planning or in its design, will ruin the whole effect, while it might be of virtually no significance in a large house. From the initial condition of its smallness, the small house usually means a limited expenditure and rigid architectural economy. Moreover, the small house client usually worries more than the prospective builder of a large house, and his worries do not aid the architect in creating a fine and unhampered piece of work. They insist upon working into the house more whims and restrictions, more commands and interdictions, often contradictory, than the design of one small house

can sustain and still retain true character.

Often the cost restriction hampers both client and architect in creating a beautiful small house: both would be in accord if there were a little more money available. So the house is finished as a fabric of compromises, expressing neither the client's taste or individuality nor the architect's ability. The architect who sets out to attain the ideal small house must be gifted not only with strictly architectural ability, but, even more, with ingenuity and resourcefulness, with the knack of making the most of every inch and every dollar.

The charm of a small house, its livable qualities, its picturesque values, do not depend entirely on expenditure. A thousand dollars, one way or another, on some one item of material or labor, may, of course, make a very noticeable difference, but the skillful architect is the one who can come the nearest to satisfying his professional conscience and realizing his client's dreams within an allotted sum of money.

Concessions on both sides are often necessary—neither architect nor client can afford to be autocratic in planning a small house—and

harmony in the architect-client relationship, which should always be a real friendship, will smooth out many difficulties and achieve many triumphs, as will be seen later.

The mistake of many small houses takes the form either of attempting too much or of attempting too little. A small house should never attempt to be a large one, but on the other hand it need not be stupid or unbeautiful. A small house is neither a portion of a large house, nor a miniature version of a large house: its problem is a special one, and it is a distinct kind of house.

In its broadest terms the problem of successfully designing a small house resolves itself into devising and effecting a maximum of practicality, beauty and individuality within a fixed cost limit. The entire plan, including every closet and door, and all the permanent equipment, must be practical, for there is virtually no margin for error. The element of beauty will come first from sheer design, and second from the suitability and inherent qualities of the materials used, and from the technique with which these are used. The element of individuality will be

measured by the success with which the architect understands his client's temperament and expresses it, the expression suffused, perhaps, with some elements of the architect's individuality in design and technique.

In order to achieve these things, every element of planning and designing must be utilized to its utmost. Briefly, I would say that the main aims of the architect who is trying to create a successful small house would be to develop with a maximum effectiveness the layout of the site, the floor plans of the house, its pictorial qualities in design, the choice of materials and any and all ingenious devices which will add practical and individual character to the whole house.

Much, in the first place, can be done with the site, meaning the entire grounds. The small



*The garage roof and high garden wall, seen through the garden window of the living-room*





*The house as it appears from the highway—a realization of the importance of the pictorial quality which may be imparted by design to the small house*

house need not be a forlorn little box, crying its smallness to every passer-by. Terraces, walls, hedges, gates and skillful planting can impart the essential element of design to the whole premises, and just as every bit of space in the floor plan can, with sufficient study, be utilized, so can every bit of space in the grounds be made a part of the complete design. Upon the floor plans, obviously, must depend the practical success of the house. They are related to the pictorial aspect of the problem, and yet they must be carefully considered from the first, and developed hand in hand with the pictorial effect.

The beautiful little house which, inside, is inconvenient, ill-arranged and impractical is no better, architecturally, than the efficiently and well-planned house which stands up, uncompromisingly box-like, from a bare, clipped lawn. Preference as between the two could only be based on whether you had to live in the first, or have the second for a neighbor.

Given a good plan, the pictorial aspect of the small house is highly important. The beauty of a small house, as a picture, may make its size such a minor impression, by comparison, that the beauty is all that is seen or remembered, and the owner will receive a certain kind of sincere envy from many owners of large and burdensome houses.

In the matter of materials—skill and imagination in selection will not only aid the pictorial aspect of the house, but will impart also another small house essential—character. Lack of character is the distinguishing demerit of the preponderant majority of small houses. It could be said that they are all astonishingly alike in their lack of character, if it were not for the fact that so many are worse than others.

This brief survey of the general conditions of small house design, both ideal

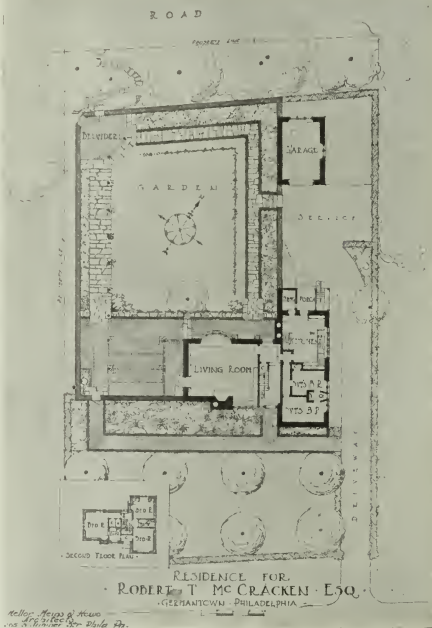
and actual, is intended as an aid in the appreciation of an exceptional small house in Germantown, in Philadelphia. This house, by Messrs. Mellor, Meigs and Howe, for Mr. and Mrs. Robert T. McCracken, represents an attainment of the ideal, as the title of this

article implies. It possesses such ideal qualities in every essential respect that a detailed exploration of the whole premises cannot fail to hold much of inspiration and practical suggestion to all who are thus far interested.

The house, with its long dimension parallel with the road, seems to occupy but little of a property frontage of a hundred feet. To the right an unnoticeable driveway leads back to a service court and a garage, both of which are entirely invisible from the garden. From the highway, then, there is the picture of a charming stone house, seen above a hedge, and across a narrow lawn. The extreme left wall of the house merges subtly into a stone garden wall, coped with brick. Some bright flowers stand up before this wall, and before the house—but beyond these visible things, complete privacy and seclusion reign.

Approaching the house, a brick walk is seen to lead from the driveway across the whole lot to a gate at the far left end of the front garden wall. A turn of this walk leads directly to the front door, which admits to the smallest possible hallway, with rough plaster walls, and ceiling beams of hewn timber, stained brown. At the hall's end is a door giving upon the garden terrace—a place to be explored presently.

The main function of the hallway, aside from its stairs to the second floor, is to give access to the living-room, which, by virtue of a frank acceptance of the dimensional limitations of the whole house, is also the dining-room. The row of casements, in fact, which were at your left as you came in the front door, are the "dining-room" windows. In front of these windows, and along the wall at right angle, is a built-in bench, and paneling, and an ample and gracious refectory table is the dining-table. Step away from the table,



*The plans of this house, with its thoroughly studied grounds, repays the closest attention which may be given it by anyone who is confronted by the small house problem*

and you are in the living-room, with its quiet, restful walls, dark wood-work, and a simple fireplace.

Upstairs there is presented an arrangement of the utmost compactness—three unbelievably comfortable bedrooms, two bathrooms, and plenty of closets. Two of the bedrooms, moreover, have fireplaces, and all have amply adequate (and very picturesque) windows. The wood-work is absolutely simple, and the walls are of tinted plaster. It seems as though everything that could reasonably be wanted is there, and that nothing there is superfluous. And, as may well be imagined, there is no waste space—with forty-six feet as the total length of the house, there was not any space available to waste.

Returning to the downstairs hall, you are about to go out into the garden, quite unaware that the ingenious plan of this extraordinary little house has not been entirely inspected. There must be a kitchen somewhere (certainly there could be no room for a maid), but you did not notice any evidence of a kitchen, either outside or inside.

Here is an illustration of the potency of the pictorial element in country house architecture. The whole profile of the little house, in its relation to the site, seemed so perfect and so charming that you did not notice the blank downstairs wall of the end of the T-shaped wing. A look at the plan will disclose not one, but two maids' rooms, an ample kitchen, refrigerator room, and back porch. And all this space was never missed, as you came into the house—the kitchen and maids' rooms were so skillfully disposed of that they might have been located in the most extreme long wing of some great rambling manor house like Haddon Hall. More clever small house planning than this does not exist. It seems almost impossible that such complete isolation could be effected in so small a house.

With the plan at last explored, the garden is found to be beautifully consistent with the whole scheme. To adjust the pitch of the whole piece of ground toward its back-line, the house is set upon a pleasantly informal brick terrace, and is seen to possess, quite astonishingly, no "back"—it is as charmingly picturesque from the garden as it appeared from the road.

It is a walled garden, with its highest wall completely eliminating the garage, service court and back-door—the only communication being a quaint little postern gate, a door in an arched opening. There, in the garden, are flowers, and an informal flagged walk, all around about a central space of grass.

Along the left wall is a grape arbor, which continues on the terrace, covering the whole space formed by the end-wall of the house,



*The front door is set between the angle of the wing and the row of casement windows in the dining- and living-room*



*Design and choice of expressive materials combine to make every aspect of this house a picture of distinct charm*

and the low wall that screens the garden from the road. Immediately beyond the back wall of the garden the ground falls away abruptly, so that only the upper branches of a dense grove of large trees appear above it—and in this corner is a brick-floored "belvedere"—a quaintly informal little summer house with a strangely and interestingly designed roof. When the sun is hot upon the terrace, it is cool in the belvedere, for an iron-grilled opening draws a breeze through it.

And, seated in the belvedere, you command a view of the entire domain—house and grounds, and realize the power of *design*, whereby, on a small piece of ground, the owner has been given all, essentially, that could really be enjoyed or *used* if his estate covered a score of broad acres. The house and the garden can be lived in—there is not a brick or a stone wasted on mere vainglorious show. Every bit of the place is designed and made to be enjoyed and utilized—an architectural achievement of the highest order.

The illustrations show a house which makes "pictures" from any point of view. The plan has been explored, but another salient point is not to be overlooked. The materials are all honest, home-like things—local "Chestnut Hill" ledge stone, brick, and cement. The roof of shingles, instead of rough slate—this was one of those inevitable compromises enforced by a finite cost limit. Not only are the materials significant through their inherent qualities of texture and color, and also excellently appropriate to the character of the house, but they are used with a vigorous colloquialism that brings out their best qualities.

The execution, in other words, is as nice an architectural achievement as the ideas and plan-work that created the house.

At an earlier point something was said about harmony between architect and client. You would not imagine such a perfect little house emerging from discord, or the mutual recriminations which so often (and so unnecessarily) mar many an otherwise happy building project.

But here, again, the ideal was achieved. Cause and result become confused in any conjecture as to whether the house is perfect because the relationship between architect and client was such a happy one, or whether the latter was so because the architect did the house so beautifully. It





*Looking along the garden terrace toward the kitchen chimney, the end of the service wing, and the high wall that hides the service court*

is very worthy of chronicle, however, that the relationship *was* a happy one, and that the clients were consistently in sympathy with the architect's sincere efforts to create a small house, on a small piece of ground, so conscientiously that it would attain, as nearly as possible, the ideal.

Such work as produced this house cannot be done unless it is inspired by absolute sincerity on the part of the architect. And the client's recognition of that sincerity should take the form it took in this instance—the form of confidence. Generally speaking, far too little confidence is reposed in architects, and in others who are earnestly trying to do creative work.

It is interesting that this house exemplifies not only an ideal result, but an ideal method. The circumstance is not entirely a coincidence. We read a good deal about the things that are the matter with our architecture, our industrial art, and our art in general, and very often we are told that Europe has far more brilliant architects and designers. Their clever and interesting works are often illustrated, and it is a common and careless habit to agree that they are a bit more talented than we.

It has become increasingly apparent to me, however, that this is not the truth of the matter at all, and that we have architects and designers in this country whose ability is of the

highest order. The trouble is rather to be found with clients and others for whom different kinds of artists are building, designing or painting.

There is a distressing lack of *trust*, of the simple quality of faith in the artist's ability in this country. And the habit of assuming that we must turn ever to Europe for artistic talent and ability is a part of this lack of faith in our own artists; it is both a cause and a result.

No architect, for instance, can do his best work, or even work of any kind of real significance if he is constantly overruled and interfered with by his client. We are too prone in this country, as individuals, to feel that we know quite as much about anything as anybody knows. We behave, indeed, as though we know more about architecture than any architect, and obscure the absurdity of such an attitude by adding that, at any rate, "we know what we

want." The trouble is that we don't. And we haven't the proper spirit of humility to admit it.

Perhaps because of an age-old background of castes, and professional and artistic guilds, and long apprenticeships, and master-architect, master-painters, and masters in general, Europeans accept not only the fact that an architect knows architecture, but even that he probably knows more about architecture than a layman. So they let him do the thing.

The house which forms the subject of this article stands forth as an example of the eminently worthwhile results that come from this particular kind of faith—faith in the architect. and abstention from coercing him and overruling him at every turn. Houses very seldom turn out unsuccessfully under the hands of an able architect, but numberless houses have turned out unsuccessfully because of a client's insistence on some fundamentally unwise changes. Let us give our architects and designers every chance to do their best and most inspired work. They have everything to gain and nothing to lose by doing their best.

In this admirable little house there is a sociological as well as an architectural aspect to consider. It is, in many ways, a symbol of a new era, of a whole set of new standards, and very worthwhile ones. It typifies a new and really sincere kind of simplicity quite different from the "cult" of simplicity that intrigued many of our least simple people a few years ago. It typifies a kind of simplicity that is a fact, not a fad. Nothing about this house, or about its grounds, is in any way pretentious. Materials, design, planning and furniture all reflect a new sincerity, a new freedom from affectation. There is apparent neither the affectation that seeks to convey an impression of grandeur, nor the affectation that seeks to convey an impression of "the simple life," consciously "staged."

There are a great many new valuations in effect since the war. A great many people are wanting simple, straightforward things, free from much of the unusable excess which was once indulged in for show. At one time houses were built more for the edification of the passer-by than for the use, comfort or domestic economy of the people who were to live in them. Why, otherwise, was it considered so desirable, even



*The belvedere at the foot of the walled garden, overlooking a thickly wooded ravine*



*One end of the living-room, paneled, and furnished with a gracious refectory table, constitutes the "dining-room" of this compactly planned house, and saves the space of an extra room*



*The door from the dining end of the living-room into the hall. The interesting sideboard of early Italian design corresponds with the long table, and the background is a neutral-toned rough plaster wall*





*Looking along the brick path of the front garden toward the entrance, the front end of the service wing and the driveway*

essential as an index of social standing, to have a perfectly useless and artistically distressing "cupola" on every mansard-roofed "mansion"?

It is very doubtful if people will ever do that particular kind of foolish thing again. Our sense of values, and perhaps our sense of humor, has improved. So many things have worked against sincere and worthwhile architectural expression in this country—and one of the worst, from 1830 or thereabouts, until well past 1896, was self-consciousness—from which we are not yet entirely free.

Colonial architecture, and early American architecture—especially the former—were straightforward and simple expressions of actual needs, in terms dictated by actual conditions. They did not try to build better houses than they could afford, and, most important of all, they did not build for show. An imposing house could safely be taken as the outward symbol of a successful and substantial citizen.

Even when architectural taste had emerged from the dark era from 1830 to 1896, there were still evidences of the same impulse toward insincere ostentation that led to the flaunting of cupolas and make-believe towers. It took the form of inappropriate houses, designed primarily to proclaim the owner's self-esteem. Other and better tendencies are spreading over the country. They might have come without the war, but their nature is by no means inconsistent with other changes which are apparent outside the realm of architecture.

Even the larger houses of today are beginning to show a new kind of good taste, a new architectural and social integrity. There is less pretense and far more straightforward expression of honest needs and preferences. Country houses in general are taking on more of the aspect of dwellings.

While it might be deemed impossible to base conclusions so much in the nature of generalities upon one small country house, no matter how fundamental its merits, it is by no means impossible to base such conclusions upon a survey of the work of the best country house architects of the past five years.

During the past five years there have not been built, of course, so many bad country houses, because there have been fewer country houses built—but the proportion has changed. The Annual Exhibition of the Architectural League of New York proved that. It was possible, there, to see representative works from a large group of representative architects, and a new spirit was definitely discernible. There were fewer artificial things of literal European derivation and there were more of distinctly American type, or of a refreshingly non-stylistic type, given ample character and expression by a vigorous utilization of honest materials. Our houses are becoming more real because architects are emphasizing instead of disguising the beautiful natural textures of materials. And manufactured building materials are developing toward texture and character, in response to the new and promising trend. The Philadelphia architects, partly because of the availability of their local "Chestnut Hill ledge stone," have been on the right track somewhat longer than most other architects in other localities.

But architects cannot do it unaided. The tastes and ideals of their clients must ever play a powerful part in the development of architecturally fine and honest country houses. The mental attitude of the client toward life in general, and toward the kind of life which he, in particular, intends to live, must ultimately exert more influence upon domestic architecture than the heritage of all European architecture, and the successive fashions which are called styles, and which clothe but fail to inspire the work of the architect.

It is because of these things that I think this little Philadelphia country house, which gives its owners, within the city limits, everything essentially worthwhile that Frederick the Great may have got from the palace and gardens of Sans Souci, actually is a symbol not only of the highest order of architectural achievement for its type, but a symbol as well of a new and better America.



*A glimpse of the living-room, seen from the doorway into the hall*

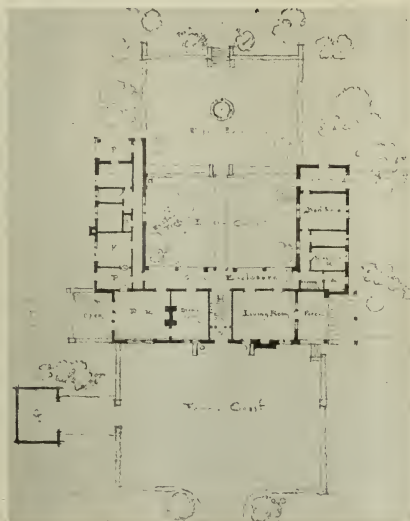


Sketch for a house near Princeton, N.J., for Donald Grant Herring. Wilson Eyre and McIlhaine, Architects

# The Picturesque Type of Country House

## Two Recent Designs by Wilson Eyre

When strict economy is not a consideration, the rambling type of country house is a pleasantly picturesque choice. The two houses on this page have much of the charm of the country houses of England. They do not declare, from the first glance at their exteriors, the arrangement of their floor-plans. They are full of surprises, and suggest exploration



The plan to the left shows the interior arrangement of the house at the foot of the page, and also indicates the unusually interesting layout of the grounds immediately adjoining the house. Such a plan calls for ample grounds, but makes for interesting and picturesque qualities in the design-composition of the house

Plan and perspective sketch for a house near Wayne, Pa. Wilson Eyre and McIlhaine, Architects

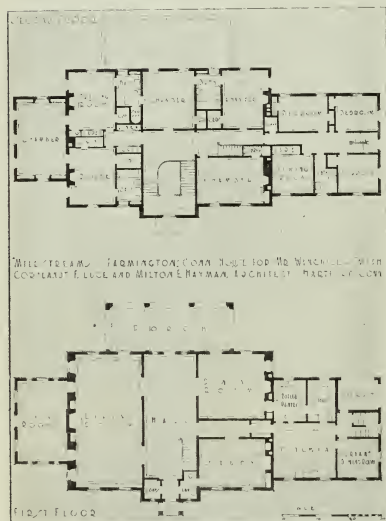




# The Conservative Type of Georgian House



*This dignified type of Georgian house holds a permanent place in the architectural expression of this country*



## "MILLSTREAMS"

*Residence of Winchell Smith, Esq.,  
at Farmington, Conn. Luce and  
Hayman, Architects*

*The plans of this house show the  
symmetry of arrangement charac-  
teristic of the early Colonial homes  
of the South, with such modern  
developments as the sun-room.*

*One of the principal features of  
this type of plan is the central hall  
running through from the entrance  
to the garden front*

*To the right—Entrance detail,  
which shows the ever-pleasing  
combination of brick, white trim  
and iron-work*



*The architectural treatment of the living-room is consistent with the  
Georgian Colonial character of the house as a whole*



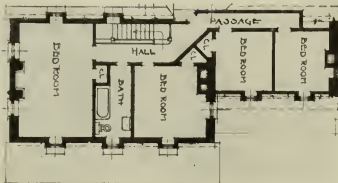
*The sun-room, a development of recent years, affords many oppor-  
tunities for pleasing informality in furniture and decoration*

# A Modern Version of an Old Pennsylvania Type

*A House at Laverock, Pa., by John Graham, Jr., Architect*



*The arched entrance to the kitchen porch is a picturesque feature from the lawn*



*Plans of the first and second floors show practical and compact arrangement*



*An entrance in the wing, with a quaint bench beneath a massive but gracious chimney*



*The lower wing at the right gives to this house a pleasant profile, well related to a level site*



*The paneled wooden shutters and simple mouldings contribute largely to the whole effect*

*Although this house is at its best built of whitened rough stone masonry, it would be no less charming in many of its aspects if its locality made stucco or shingles more readily available. The Philadelphia architects are fortunate in the availability of local ledge-stone for building, but a house so agreeably proportioned as this gives ample suggestion of picturesque possibilities in other materials*



*The gable end shows the graceful sweep given to the road-line by the curved roof of the porch*



# A Monument of Civic Progress in Chicago

*The Art Institute Is an Influential Factor of the Highest Importance*

By GARDNER TEALL

TWO years after the great Chicago fire of 1871, which swept over twenty-one hundred acres and destroyed two hundred million dollars' worth of property, few vestiges of that terrible occurrence were visible in the new city that had arisen to consecrate the ashes of the old. So marvelous was Chicago's civic spirit, so dauntless the courage of her citizens, that progress was not arrested by a catastrophe which might well have brought complete discouragement and lethargy to even this hardy metropolis. Thus it is that among the numerous institutions that were continued or brought into being in the years immediately following the historic conflagration, we find conspicuously standing forth as one of the greatest and most influential the Art Institute of Chicago, which may well be called a monument of civic progress, incorporated in 1879 for the "founding and maintenance of schools of art and design, the formation and exhibition of collections of objects of art and the cultivation and extension of the arts of design by any appropriate means." How wise were the founders in the addition of the phrase, "the cultivation and extension of design by any appropriate means"! It has meant much to the present generation.



*After Summer Showers, by George Inness. Presented by Edward B. Butler*

Someone has said that about one-fifth of the artists of the United States have studied at the Art Institute of Chicago at one time or another. There immediately occurs to one the



*In the Studio, by James A. McNeill Whistler. Presented by the Friends of American Art*

names of such former students as Jules Guerin, John C. Johansen, M. Jean McLane, Douglas Volk, Frederick C. Frieseke, Louis Betts, Hermon A. MacNeil, Bessie Potter Vonnoh, Gardner Symons, Arthur B. Davies, Myron Barlow, James Earle Fraser, Sherry E. Fry, Henry Salem Hubbell, David Humphrey, Henry Hutt, Frederick Charles Walton, Ossip L. Linde, Evelyn B. Longman, Carol Brooks MacNeil, Alice Randall Marsh, Fred Dana Marsh, B. J. O. Nordfeldt, Lawton S. Parker, Earl H. Reed, Otto J. Schneider, Julia Bracken Wendt, Helen P. Stevens and Nellie V. Walker, names now prominent in the roll of American painters, sculptors,

illustrators, decorators and craftsmen.

It is not generally known, perhaps, that as early as 1866 a school of art, having classes of study from life, was established in Chicago, which would seem to have antedated like schools in any of the large cities of the country with the exception of those in New York, Philadelphia and Boston. This school was the nucleus of the Chicago Academy of Design, which in 1882 became the Chicago Academy of Fine Arts, and subsequently merged with the Art Institute. Thus early Chicago had come to give serious thought to the great value of art education in a community, and the tradition of this school was embodied in the new school and amplified when, in due course, the Art Institute of Chicago was launched upon its notable career of art instruction. At all times, fortunately, eminent instructors have been secured for the classes, which are attended by some 3,000 students. To name those who, in the past, so well guided the young aspirants for the laurels of the goddess Art would be to present a list more interesting than Homer's "Catalogue of Ships," and one as long! Surely in this respect the founders build well. To these far-seeing citizens, founders, trustees, officers and later officials, Chicago owes much. George Armour, L. Z.



*The Solitude of the Soul, by Lorado Taft, in the Sculpture Galleries*



*The Philosopher, by Edouard Manet, in the A. A. Munger Gallery*

Leiter, Charles L. Hutchinson (President), Martin A. Ryerson (Vice-President), Frank G. Logan (Treasurer), Samuel M. Nickerson, William M. R. French, Newton H. Carpenter, Henry Field, Arthur T. Aldis, Robert Fullerton, Edward E. Ayer, Adolphus C. Bartlett, Abraham C. Becker, Edward B. Butler, Clyde M. Carr, Wallace L. DeWolf, John J. Glessner, William O. Goodman, Frank W. Gunsaulus, Cyrus McCormick, Abram Poole, Honoré Palmer, Potter Palmer, Howard Shaw, Albert A. Sprague and Eames MacVeagh, the ex-officio members representing the City of Chicago, and the members of the Executive Staff—George W. Eggers, Director; Robert B. Harsh, Assistant Director; Charles H. Burkholder, Secretary and Curator of Exhibitions; Ernest A. Hamil, Treasurer; Clarence A. Hough, Comptroller; Bessie Bennett, Curator of Decorative Arts; Frederick W. Gookin, Curator of the Buckingham Collection; Kathryn W. McGovern, Assistant in Charge of Prints; Sarah L. Mitchell, Librarian; Mrs. Herman J. Hall, Museum Instructor; Ross Crane, Head of Extension Department; Guy U. Young, Manager Membership Department, and Fanny J. Kendall, Registrar of the School.

These civic workers have realized that art is not only a cultural influence to the community, but that its bearing on the material welfare of a city cannot be overestimated. It is far more than an indirect contact that the Art Institute has had with the manufactures of Chicago and environs. One can definitely point to what good design, engendered in the Art Institute classes, disseminated by the intelligent study of the superb and varied art collections in this world-museum, has done to lend distinction to so many of Chicago's manufactured products. The interest shown by the Art Institute in the graphic arts and typography has played an important part in the development of fine printing in the various printing and engraving establishments of Chicago. If the art lovers of Chicago are proud of their Art Institute, the business men of the city will tell you that they themselves consider it one of Chicago's most important assets. Indeed, there is not a citizen to whom the great permanent collections in the Art Institute museum do not mean something, containing, as they do, over 1,800 paintings by old masters and moderns, the hundreds of important pieces of sculpture, a thousand sculpture casts, many thousand prints of the first importance by the masters of engraving, etching and lithography, also original drawings, a textile collection of over fifteen hundred pieces illustrating the whole range of textile design throughout the ages, Oriental art collections, the collections of furniture, ceramics, jewelry, other *objets d'art*, the book arts and medallion art. Valuable loan collections continually augment these permanent collections.

Over a million visitors entered the Art Institute galleries last year, while mid-summer of this year found the membership enrollment numbering over 13,000! This record suggests the tremendous growth of the Art Institute's activities since those far away days when it was housed in rented rooms at the southwest corner of State and Monroe Streets, or in its second location at the corner of Mich-



*Mother and Child, a late XV century work of the School of Amiens, from the Martin A. Ryerson collection*

igan Avenue and Van Buren Street, the present home of the Chicago Club. Today the Art Institute occupies a great edifice built of Bedford limestone, erected in the Italian Renaissance style after the plans of Shepley, Rutan and Coolidge and their successors, Coolidge and Hodgson. This was formally opened De-

cember 8, 1893. The site upon the lake front between Jackson Boulevard and Randolph Street has a frontage, granted by the City of Chicago, of some four hundred feet, exempt from taxation. So far as I know this grant, and the annual amount received from the South Park Board from taxation, \$100,000, is all that the City government has given the Art Institute, but individuals have been munificent in their support. As instances, the expense of building the model lecture room, Fullerton Hall, was defrayed by Mr. Charles W. Fullerton and presented to the Art Institute as a memorial to his father; the Ryerson Library, provided for in the original plans, was built and presented by Mr. Martin Ryerson, who has made many other important gifts and loans to the Art Institute; the great collection of architectural casts presented by Mr. and Mrs. Timothy Blackstone, now displayed in Blackstone Hall, a gallery 208 feet long, 58 feet wide and 33 feet high; the galleries completed by subscriptions from Mr. James A. Patten and other friends; the unrestricted legacy of over \$1,100,000 from the estate of Mr. and Mrs. George B. Harris; the Wirt D. Walker bequest of some \$650,000; the Henry Field memorial collection of forty-one masterpieces, chiefly of the Barbizon school of French painters, including Millet's "Bringing Home the New-born Calf," Jules Breton's "Song of the Lark," and Troyon's "Returning from the Market," which collection Mrs. Henry Field placed permanently in the Art Institute; Mrs. Henry Field's gift of the two monumental bronze lions by Edward Kemeys, which flank the museum approach and are one of the most striking features of Michigan Boulevard; the many old masters from the famous Demidoff collection individually presented to the Art Institute by many friends; the Charles Lawrence Hutchinson Gallery of Old Masters, presented by the trustees of the Art Institute on the occasion of the twenty-fifth year of Mr. Hutchinson's presidency; the Albert A. Munger bequest of paintings; the Nickerson collection of paintings and objects of Oriental art, presented by the late Mr. and Mrs. Samuel M. Nickerson; the Elbridge G. Hall collection of reproductions of sculpture, presented by Mrs. A. M. H. Ellis; Mr. Harlow N. Higinbotham's gift of reproductions of the antique bronzes of the Naples Museum; the George C. Prussing bequest of \$150,000; the Abbey E. Meade bequest of \$76,000, the income to be used for the purchase of paintings or for prizes in annual exhibitions; the Howard W. Baker bequest of \$50,000, in memory of his father, Mr. William T. Baker; the Edward E. Ayer gift of some \$50,000 worth of stock in the Ayer and Lord Tie Company; the modern oil paintings presented by the Society of the Friends of American Art, a society organized

(Continued on page 312)



*The Henry Field Memorial Gallery*



*Students at work in the Textile Galleries*





*Pinon is on one of the main arteries from Paris to the battlefields, and thousands of tourists from all parts of the world will visit this proposed inn for the village of Pinon*

## Pinon, A Model Village

### *A Remarkable Community Plan for Devastated France*

By GORTON JAMES

*Secretary of the American Committee of La Renaissance des Cités*

AMERICAN city planners have had occasion to sit up and rub their eyes. Their complacency in the thought that they share with their English-speaking colleagues of the British Empire the leadership of the world in community planning has been suddenly upset by the French society which was organized during the war to direct the course of reconstruction and to improve the social and economic conditions of Northern France coincident with rebuilding. This society is known as La Renaissance des Cités. It has been officially recognized by the French government, which has granted it several subventions for its current expenses. The scope of this French society is startling even to American city planners who feel that in their work they take into account large numbers of factors not hitherto considered in the layouts of cities.

In addition to its architectural, social and sanitation committees, La Renaissance des Cités has a committee on law which is aiding the towns and cities of Northern France in their attempts to improve their community statutes and legal practices; it has a committee on art and one on applied art in industry; it has a committee on materials which is studying the uses and methods of handling building materials in various parts of France in order to help each community find the most economical ones for its particular reconstruction, and so on down an imposing list of committees, each working on some particular phase of community co-operation. Each committee has on it men whose names are known throughout France as leaders in their special fields. These men are giving part time to this work and their

influence is beginning to be felt far beyond the war zone.

What they do and how they do it is decided by Frenchmen for Frenchmen, and herein lies great strength in the appeal of the American committee of this organization as compared with the foreign agencies working in the devastated regions of France to help repair the wounds of war. One of the striking projects La Renaissance des Cités has in view is the construction of a model town. It is to serve as a living example to the small town people of France that it pays to agree to tax themselves in order to create and maintain such community enterprises as water supply and sewerage systems, parks, community centers and so on. Hitherto, the peasants have never been willing to give up even small portions of their savings for the sake of such co-operation with their neighbors as these things require.

Pinon, at the end of the Chemin des Dames district which is nearest Paris, has been chosen

to be rebuilt as this model town. The inhabitants have voted, as their contribution toward the progress of reconstruction, that they will change their habits of centuries and accept the strange modern improvements which are in prospect. Already they have returned from their refuges in the south of France. After weeks of heroic toil they have cleared their fields of tons of missiles. They have ploughed and sowed again. The Mayor and the priest and the schoolmaster have returned. All the affairs of life go forward in the rough wooden barracks hastily put up for temporary shelter, while they anxiously wait for the day when their dream-village will become a brick-and-mortar reality.

You will see Pinon as you follow the thread of one of the great white highways leading you from Paris to the battlefields through the Department of the Aisne. But the Pinon you see today is not the village which bore that name when Lafayette was a boy and which generations of Frenchmen have

known as one of the rugged little centers of patriotism. That Pinon, with its centuries of mellow romance, with its ties of affection which have bound to it many a youth and maiden who have gone forth to seek adventure in the outside world; that Pinon has passed. The town has passed and the fine commanding hill on which it stood is no more.

The Germans did their work thoroughly. Town and hill were blown to bits. A well-placed mine and some well-directed shells wiped out the quaint, age-old Pinon completely from the map of France; but German efficiency could not wipe the love for the homes of their ancestors from the refugee villagers. When war was



*Plan of the Pinon inn, which shows its accommodations for man and beast, motor-car and aeroplane*

over, the scattered people of Pinon had no thought other than to return to the place that had been their home. War-weary, stained and crippled, they flocked back, to discover that all they possessed had been destroyed beyond all possible recognition. Even the ground upon which the village had stood resembled an extinct volcano. They could do no more, and would do no less, than to set about the construction of a new Pinon on habitable ground near by.

There are 2,600 towns and villages over there which met a fate similar to that meted out to Pinon. Hardly can you conceive so great a loss. Hardly can you imagine people by millions robbed of their homes. France has carried on reconstruction with a rapidity beyond all estimate; but much of this reconstruction is merely temporary shelter for the homeless.

Long before the war was over the leaders of France realized that among the many problems introduced by modern war not the least was that which involved the rebuilding of the devastated area. To let the people return and construct what they could would mean the loss of all charm and beauty to one of the most picturesque portions of their country. Nor would this insure the inclusion of needed modern improvements in the new towns. So a law was passed making it necessary for each devastated community to submit its plans for rebuilding for government approval.

This put a hardship upon many communities. They lacked both the means and experience for the securing of adequate plans. Some prominent Frenchmen saw the weak spot in this situation and formed a voluntary organization which soon grew to comprise many of the most noted artists, architects, financiers and

businessmen of the country. This body became known as La Renaissance des Cités. For several years now its members have been giving their highly trained services to the task of preparing plans for communities, which had not the means nor experience to secure them for themselves.

In brief, La Renaissance des Cités is perhaps the mightiest factor in France today for the preservation of the charm which means so much to so many thousands of Americans; and the addition to it of all that is best in modern methods of scientific community organization.

And it is through Pinon, the little village of Pinon, rebuilt as an example for all the war-torn region, that America is to pay tribute to this great work of reconstruction.

It is to be in every sense a model town. Model as to its beauty in architecture, as to its clean winding streets, as to its modern sanitary equipment, as to its schools, community center, playgrounds; in fact a wonderfully perfect product resulting from the union of the finest effort of science and art collected from all civilized countries.

It is only the improvements, the additions which make Pinon a model town, for which money must be raised. The French government replaces what was lost in the war. French citizens, England and even little Holland, are all aiding the unusual project. As soon as America has paid its due tribute to this great work of reconstruction, the model village, a world-wide example for city planners, will become an actuality.

Who is there who does not want to strengthen his relationship with France, who does not want to lay some brick in a Pinon cottage, or plant a tree in a Pinon garden?



The unusually complete school building



The church at Pinon



Typically French in outline and perfect in their composition—Town hall, fire station and dispensary



A rare Gothic tapestry, "Scenes from the Life of Christ," acquired by M. Dreicer from the famous Hainauer collection, and one of the finest examples of the period in this country



Every piece in the Michael Dreicer collection, which comprise tapestries, paintings, sculpture, bronzes, furniture and terra-cottas, is a museum piece—a superb example of the period and the artist represented

## Art and the Business Man

### A Note on the Michael Dreicer Collection

By M. PARISH-WATSON

IT is commonly supposed that great collectors of works of art come to regard the beautiful things which they acquire with something of an impersonal spirit. Like many common suppositions, however, this has so many exceptions that it is far from being the rule, and an example of the true collector's sincere and personal love for the beautiful is revealed in the remarkable collection of the late Michael Dreicer—New York merchant and banker.

The collection considered in itself is one of the finest, though one of the least known in this country, but the stimulating and human story of it is the story of its tremendous significance to the man who made it. Mr. Dreicer did not buy through representatives and commissioners, but acquired his treasures personally, and with an appreciative insight amounting to intuition, and everything in his collection held for him a wealth of real meaning and real pleasure.

His love for beautiful things was a constant inspiration to him in his business life, making him keenly sensitive to many contacts which men ordinarily dissociate from art or the appreciation of art. Mr. Dreicer's life was a true example of life enriched by art.

And now the art which meant so much to its collector will be placed, through his generosity, where it can become an inspiration to all who visit the Metropolitan Museum of Art.

It is fitting that it should carry on to posterity its dual message—the immortal beauty of the paintings, tapestries, bronzes and carvings which make up the collection, and the testimony that art and the collection of beautiful things can mean to a business man more than mere competitive acquisition.

Toward the later years of his collecting Mr. Dreicer developed an increasingly keen interest in Gothic art. Conspicuous among many other priceless Gothic pieces is his incomparable tapestry from the Hainauer collection, "Scenes from the Life of Christ." One of the most rare and highly prized paintings in the entire collection is the Memling "Portrait of Man with Arrow."



"Madonna and Child and Two Saints," a faience by Andrea della Robbia



"The Three Saints," the only Martin Schoengauer in this country. One of the finest of the Dreicer paintings, acquired from the Baron de Rothschild collection

one of the Primitives for which Mr. Dreicer had an especial *penchant*. He was more fond of small but thoroughly excellent paintings than of the large paintings which attract most collectors. A love of intrinsic excellence directed his choice unerringly to the really exceptional things. Thus, from the Baron de Rothschild collection he acquired a rare early German painting, "The Three Saints," the only Martin Schoengauer in this country.

At the Metropolitan Museum the collection will be exhibited for twenty-five years in a special room, and will be known as the Michael Dreicer Collection, in accordance with the stipulations of the will. When the Museum held its fiftieth anniversary celebration last summer, Mr. Dreicer's collection was drawn upon for a number of loan exhibits of exceptional importance in the history of art. These were described as follows in the August Bulletin of the Museum:

"An important picture of the early Flemish school is 'Christ Appearing to His Mother,' by Roger Van der Weyden, lent by Michael Dreicer," said the Bulletin. "The picture is executed in oil on wood with rounded top. It measures 25 by 15½ inches. The spectator from the inside of a Gothic chapel looks out through the round arch doorway where the scene takes place to a deep porch and a landscape beyond. Mary, her dark blue mantle draped about her head and body, has been praying on the threshold. The volume of the Prophets is on the bench before which she has been kneeling. She turns and half raises herself as she becomes aware of the figure of the Christ beside her raising His hands to show the nails in the wounds. Far out in the landscape Christ is seen again as He leaves His open tomb, about which guards are sleeping.

"Mr. Dreicer's picture is the right-hand panel of a triptych, the other two parts of which, the Deposition (centre) and the Holy Family (left), both in a mutilated shape, are in the Cathedral of Granada, to which they were bequeathed by Queen Isabella the

(Continued on page 319)



Portrait of a Woman, by Lucas Cranach



Bronze Venus, by Giovanni di Bologna



Man with Arrow, by Memling

The message of Mr. Dreicer's collection to all American art-lovers is the message of the true relationship of art and life. Mr. Dreicer was not an impersonal art collector, but a collector to whom every beautiful thing in his collection held a real and intimate meaning

No more fitting memorial to a great art collector could be made than the placing of the works of art which enriched his life where they may be enjoyed by an appreciative public. The room at the Metropolitan Museum of Art which will be known as "The Michael Dreicer Collection" will reflect the spirit of a great American art collector



Portrait of a Woman with Pearls, by Mabuse



Fourteenth Century French Gothic stone figure



Small Portrait Head, by Corneille de Lyon



Fourteenth Century French Gothic stone figure

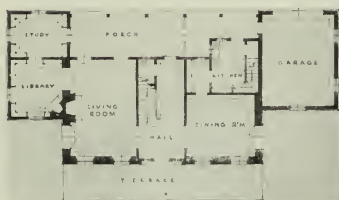


# A Logical Type for the Moderate Cost House

*The Dutch Colonial of New York and New Jersey*



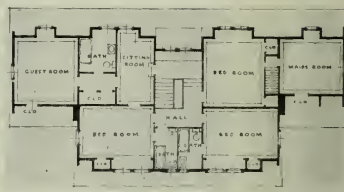
The style is characterized by home-like simplicity and a simple use of simple materials. Local hewn stone, clapboards, stucco and shingles are colloquially combined without any affectation



The first floor plan shows, among other features, the garage incorporated in the house, and a wing which affords seclusion for the library and study



The most conspicuous, as well as the most pleasing feature of the Dutch Colonial style, is the sweep of the characteristic roof



In order to secure sufficient head-room in the second story of a Dutch Colonial house, it is generally necessary to plan a long dormer window, which is a modern variation of the original type



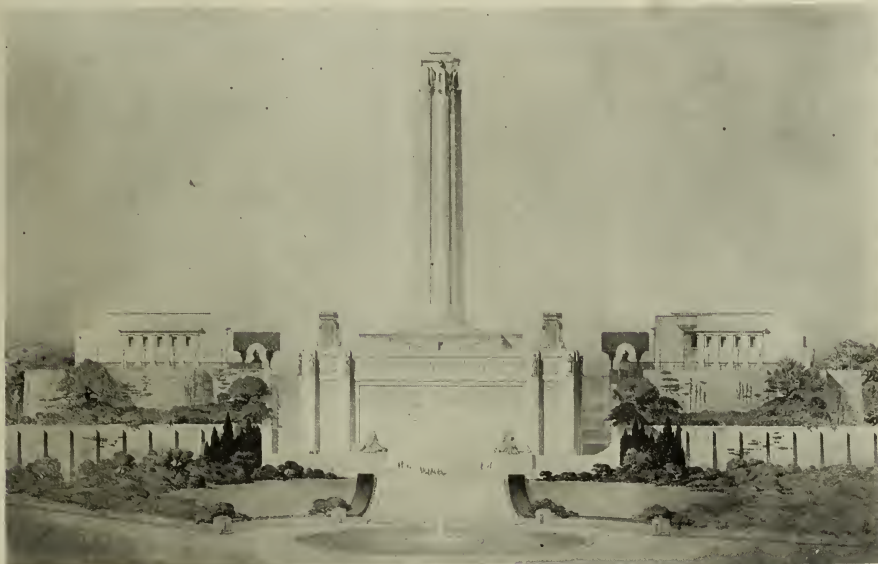
Residence of  
Mr. Winchell,  
at Riverdale, N.Y.  
Dwight J. Baum,  
Architect

The solid structure of the shutters with their sturdy hinges, and the fine simplicity of the doorway are as true to type as they are attractive in themselves



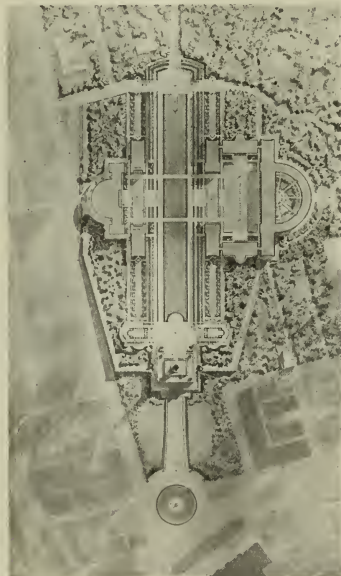
# The Winning Design for Kansas City

*Preliminary Drawings for the Liberty Memorial by H. Van Buren Magonigle*



*The Liberty Memorial that will rise on the hill south of the station plaza in Kansas City.*

*"This colossal shrine is dedicated as a Monument of Peace, consecrated in the spirit of those who made the supreme sacrifice in the great war"*



*In this plan the entire project, both immediate and future, is shown. On the front edge of the plan is seen a block plan of the present railroad station. The tall shaft (which can be located on the plan by its shadow), with its flanking buildings, will be the first portion of the plan to be executed. Later, the art gallery, auditorium and other buildings shown will be added*



*A detail of the top of the great shaft which will rise 400 feet above the station plaza, and command a twenty-mile view*



*The architect's intention in the design of this great memorial shaft is to signify "The Flame of Inspiration"*



# Reflecting the Garden's Charm

*Pools of Water Are Always Beautiful—Sometimes Practical*



*An ideal treatment of the practical swimming pool in a secluded garden enclosure. F. H. Behr, Architect*

*To the right: A garden pool of decorative design, made interesting in shape, and set in the greensward to reflect the many windows in a gable of the "playhouse" on the estate of Lorenzo Woodhouse. F. Burrall Hoffman, Architect*



*Below: A pleasing treatment of the swimming pool, in which a close relation is effected between the water and the garden architecture of a walled pergola, with stone benches. John L. Bright, Architect*





*Flood Tide  
The tryst is kept*



*The lonely sands await the  
coming of the sea*



*The waters have flooded the  
low-lying lanes*

## Filming "Adventures in Beauty"

### *A Motion Picture "Lyric of the Marshes"*

THE motion picture, as a means of expression, has made possible such amazing portrayals and records of action that some of its less sensational possibilities have been largely overlooked. The screen shows us "motion" far more often than it shows us "pictures." The element of composition is generally lacking: the cameraman, even if he has had some latent appreciation of pure pictorial qualities, has had other things to worry about, and the demand he has been called upon to fill has not insisted upon art in the pictorial sense.

The task, moreover, of effecting a composition with a motion picture camera is by no means an easy one and calls for a highly de-



*Fluttering banners wave welcome*

veloped "picture sense" on the part of the cameraman.

Years of still photography, with a special leaning toward pictorial work and architecture, have equipped John Wallace Gillies with the technique of achieving the pictures which his instinct sees about him. But still photography, with ample time to adjust lenses and verify the composition, is a very different matter from taking the same kind of thing with a motion picture camera—for which reason these enlargements from one of Mr. Gillies' new films mark a distinct step in the art of the motion picture.

Mr. Gillies believes that motion pictures in general can and will be greatly enhanced in value by increasing attention to their pictorial possibilities and developing motion picture photography as an art.

This film of a "Lyric of the Marshes" was photographed near New York, toward the close of a summer day, and as it moves upon the screen, you forget that you are within four walls. Sandhills, gently waving marsh grasses, the sheen and glimmer of reflected lights, the gradual dimming of the sky as the sun sets—these simple things induce an indescribable sense of quiet and peace. These things happen each day, often unseen by human eye. While we are going blindly about

our hurried affairs in city streets, here are subtly changing lights, soft profiles of grassy promontories and reaches of still water. In the marshes, "trysting place of land and sea," the tides are ebbing and flowing, the sun rising and setting, as they have been since time was—and now the motion picture camera, one of man's latest and most amazing machines, will record these beauties for the appreciation of millions.

"Adventures in beauty" lie everywhere about us, and perhaps a new era of art appreciation will be aided and stimulated by awaking millions of people, through the motion picture screen, to a new vision of the eternal, cosmic beauty of Nature.



*Evening: The sea and the marsh are one*



*Twilight: Man's day is done*







*MISS PEGGY HOYT, who is perhaps the greatest American designer of fashions for the American Society Woman, has been engaged by Henry W. Savage to design the costumes, hats and shoes for his forthcoming production of "The Merry Widow" which is scheduled to open at the Knickerbocker Theatre on Labor Day. A sartorial triumph is expected.*

*Photograph by Alfred Cheney Johnston*



Newfoundland fishing boats in harbor during the fishing season.  
A drawing by John Vincent

## The Romance of Old Fishing Boats

*Some Drawings by John Vincent*

WHEN some old and picturesque phase of the life of earlier years is nearing extinction, it is a fortunate thing that some record of it can be made by an artist who knows the thing he is drawing and who is inherently sympathetic with it.

John Vincent knows the old wooden fishing vessels of Newfoundland, because he worked at building them before he became a painter—and, moreover, he represents the fourth generation of a line of shipwrights who made boats of this type at Cape Frieids from the old days before auxiliary-power fishing-boats were thought of.

It is these power boats which now threaten to gradually replace the old sailing boats, which, for so many years, have gone out after fish from June to September, up along Labrador to the Straits of Belle Isle, and back to unload at the picturesque wharves of St. Johns and Cape Frieids.

Most of the old boats were built in what



An old Newfoundland fishing boat, unloading at a wharf at Cape Frieids.  
A drawing by John Vincent

is known as the Green Bay district, and even the art of fashioning the sturdy wooden hulls is gradually dying out as the old-time New-

foundland shipwrights become fewer and fewer.

Mr. Vincent came out of Newfoundland with an affection for the old fishing boats very deeply implanted in him, and for a number of years he has painted their picturesque groupings at the wharves, or at anchor in the harbors. The illustrations here are rough studies for paintings—typical of Mr. Vincent's favorite compositions. His pictures have been at the National Academy and the Art Institute in Chicago, and are also in a number of private collections.

Mr. Vincent has a look of the sea, and of ships, about him, and this summer will find him back again, for a time, along the old waterfronts of the fishing ports he knows so well.

A special exhibition of his ship pictures, which will be held at one of the galleries in New York in the fall, will be

largely made up of the work he will bring back with him from the wharves and harbor of Newfoundland.



In October fleets of these old wooden fishing vessels unload their catches in the harbor of St. Johns, Newfoundland, lying in picturesque groupings at the old wharves. Two drawings by John Vincent



# The Renaissance of Cotton

## An Era of Better Designs and Higher Standards in Texture

By M. D. C. CRAWFORD

NO people ever rose above the level of their industrial arts. The deep, sure appreciation of painting, architecture, and sculpture, of literature and drama that has marked each truly great age in art, was built upon the foundation and understanding of the lesser arts. Today we face a curious condition in which education of one kind or another has raised the average taste above the level of average industrial performance. This has caused the public to lose the great artistic incentive to purchase; and has caused a dangerous stagnation in the great cotton industry.

Hence, aesthetics and economics meet on common ground.

For to millions of people some form of cotton goods represent a great measure of artistic satisfaction or dissatisfaction; and the financial stability of investments aggregating billions of dollars, the comfort, ease and security of hundreds of thousands of farmers, mill hands, and distributors is deeply concerned in adding to cotton the element of artistic interest necessary to reinstate it in the good graces of the public.

The cotton industry needs not only those who must buy, but those who want to buy. And I claim this brings it within the limits of a discussion on art.

How far can we go towards bringing together those individuals and organizations, those spiritual and material forces whose united effort might easily place the cotton of this period on an artistic par with the cottons of any former age? This is quite obviously not a simple problem, nor a theory to unduly dogmatize upon. The taste of one hundred and five million people cannot be guessed at random. We must have data in adequate detail, and broad in scope, and we must then compress our deductions within the limit of practical sense and the easy attainment of our media of production. All I hope to achieve in these pages is to establish the fact that in a broad sense the problem of cotton is an art problem.

On the sixth of October in Greenville, S.C., the Southern Cotton Industry proposes to hold an exhibition showing the mechanical, industrial and artistic history of the cotton fibre. I have been requested to assist in the presentation of the historic phase. It is significant that art and history are rated at this time on a



*Old Jim, a good darcy, reputed to be a hundred years old. He is giving away cotton bolls to the delegates of the First World's Cotton Conference*

parity with industrial and mechanical presentation.

The South is suffering, and gravely suffering, from a sudden and sustained depression in the cotton market. Instead of supinely waiting for uncontrollable events to relieve the situation, they have taken this means of calling to the public's attention, not alone the possibilities of cotton, but the great achievement of the modern South in developing it. The Cotton Product Co. realize that art has a bearing on their problem.

I do not wish to draw a disparaging comparison, but I was a delegate in 1919 to the First World's Cotton Conference. This was composed of delegates from the allied and most of the neutral countries, and consisted of

bankers, economists, scientific farmers and mill men. Two special trains carried us to the principal points of interest in the cotton regions. We visited mills, farms, cotton gins, seed compressors, warehouses and cotton exchanges. We met for final deliberation in New Orleans and here, after a series of conferences, a great body of resolutions was passed to stabilize the market and equalize the economic burden of growing, manufacturing and distributing this essential product. I had, and still have a great respect for the brilliant and sincere men who so largely composed this delegation. I realize that better systems of warehousing, more flexible banking arrangements, higher efficiency in factory practice and growing, are each and all essential elements in sustained prosperity of the cotton industry. But at that time I made the contention and have had little reason since to change it, that better designs, fresher ideas, higher standards in texture, greater variety in construction and a proper appreciation of the force of publicity, were and are of more importance, than all of the intricate and imposing plans that were advanced at that time. For in all this discussion, the words design, art and taste were conspicuously absent, or if referred to, were always treated as matters of secondary import. The public's impulse to buy, the psychology of the market, the vital importance of style, were all held to be subjects of relatively little moment. It was a sales drunk market.

Most of these men had been trained in how to make or how to grow cottons; in how to finance and how to distribute it when made. Few of them were interested in, or qualified to speak, on the subject of what creates the fundamental desire to possess a single yard of cotton fabric, nor were they alone in this attitude. For as we passed through Charlotte, Greenville, La Grange, New Orleans and Memphis, in the face of every evidence of hectic prosperity built upon cotton's soaring prices, we beheld with astonishment, farm help, mill hands and shop girls whose high wages depended upon high prices for cotton fabric, wearing costly silk dresses. Cotton, as an art, had not been sold to the very people who lived on cotton. The streets were lined with high priced automobiles. The hotels were crowded, the theatres were filled, shops were busy. In La Grange, at a little dusty county fair, an aviator was booked for days ahead at a rate



*Fragment of cotton veil from prehistoric Peru. American Museum of Natural History*



*Prehistoric cotton cloth with painted design. American Museum of Natural History*



*Prehistoric Peruvian cotton double cloth. American Museum of Natural History*



of a dollar a minute and his customers were cotton farmers! At Memphis I saw a fleet of cotton boats tied up at the levee because the roustabouts had struck for \$7.50 per day, almost seven times their former wage! A field hand received from \$6 to \$10 a day. In a mud bank, Scott, Miss., there were \$12 silk shirts for sale; darkies picked cotton all day, but wore silk shirts at night. Cotton seed products almost as various as those emanating from crude oil, were conservatively valued at a half a billion dollars; the income of many small states.

The one note of discord, too little noticed, was the fact that the obvious beneficiaries of cotton prosperity bought silk. A few basic facts relating to the recent economic history of cotton will help to prove my point. At the beginning of the war some astute minded bankers and dealers in America and England, believed that cotton would be a drug on the market during the war. Enough had this attitude of mind so that cotton lay, in thousand bale lots, with no takers, at five cents a pound, on the railways sidings through Mississippi and Texas. While we were still devising banking plans to save the situation, cotton began to rise in price as new war uses were found for the fibre. Almost before we knew it, the advance became hectic and in 1919 the grades of cotton that had gone begging at five cents a pound, were eagerly purchased at from forty-five to fifty-seven cents a pound, and some cottons from Egypt and certain long staple grades from the Delta of the Mississippi River and Arizona, sold for over a dollar a pound.

This was the first inaccurate guess of the economists. When the Armistice was signed, these same men felt that the high levels of prices reached during the war were but the basis of new prices that would prevail when a world, starved during four years for cotton, began to satisfy its hunger. Immense sums of money were loaned to cotton growers and cotton merchants on this assumption.

Wrong again. Hardly had the ink dried on the famous document at Versailles, when cotton began to drop in price as rapidly as it had risen, until today twelve or thirteen cents a pound is the average for medium grades. A consensus of opinion of the expert farmers in the South is to the effect, that it costs on the present basis of materials and labor at least nineteen cents a pound for every pound of cotton picked and baled from a southern farm.

If any scheme or plan advocated by artists or students of art had resulted in such a series of disastrous fiascos, it would be promptly gibbeted by the so-called practical men of affairs. All that I claim, however, in these circumstances, is that the economists require at least some advice from the artists and from those skilled in the evaluation of the force of public taste as a market factor. In my judgment, what should have been done was to have produced better design, more tasteful application and thorough intelligent publicity, created an art



Indian cotton of the Sixteenth Century from the ruined Palace of Jaipur. Brooklyn Museum

hunger for cotton. It might have been put on a par with silk, automobiles, exquisite soaps and perfumes and other luxuries. As necessary as some form and some amount of cotton is, its necessity value is insufficient to ever

raise it above the starvation level. *Just cotton, must mean a crop harvested and manufactured at the cost of untold human misery, which will only be mitigated from time to time by the dubious influences of speculative tendencies.*

Revival of cotton is a problem in the application and development of taste, professional taste, a matter of appropriate usage; and if our cotton manufacturers and growers do not appreciate in some degree that taste controls our market and that American taste is constantly improving, cotton will remain what it is today—a staple—and this means a commodity produced in greater potential value than demand consumes; and subject, therefore, to great and disastrous variations in price.

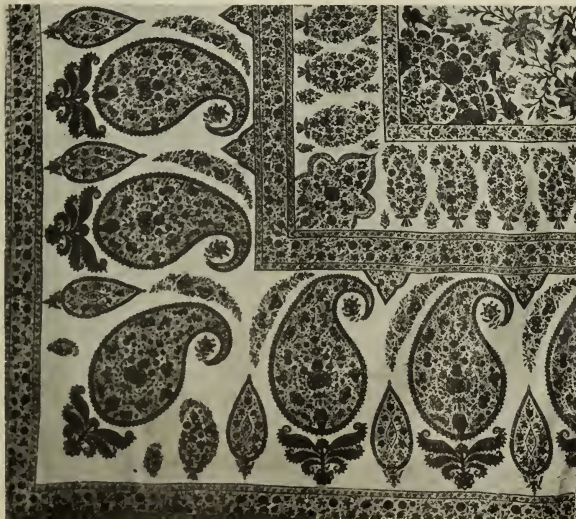
*The things people merely need, but do not want, they will buy only in the scant measure of their needs. The thing that people want as well as need, they will buy to the limit of their capacity to purchase, or at least, to the limit of their whim to possess.*

There is nothing the matter with cotton *per se*. The trouble lies in the way cottons have been treated in preparation for their ultimate market. Any other commodity that had been treated with equal indifference to its artistic effect would have met and will meet with the same public indifference. Gold, silver, platinum, jewels, and silk could be presented in so uninteresting a way as to reduce their public consumption to a vanishing point.

Over the ages men's minds change slowly. Since the dawn of history, since man rose from the beast, art and ornament have determined the direction of his efforts. The fact that we have a monetary system of purchase does not conceal the fact that we actually exchange a measure of our efforts for a measure of efforts for some one else. For thousands of years men and women have been willing to exchange value for the delight they found in beautiful cottons. Hardly a fragment of cotton cloth that has come down to us from a past age or alien people, but preserves some evidence of artistic skill and appreciation.

Look at the list of peoples who have excelled in cotton design and cotton production, and you will find yourself examining the blue book of human intelligence. Persia, India, China, Spain, Peru, England and America have each achieved distinction in cotton in one way or another, and each, it must be admitted, has claims to distinction in other directions. The designs that were created in India, Persia and Peru, have delighted and might still continue to delight millions of users, and awake in them the desire to exchange the result of their individual labors for some form of cotton. The history of the fibre is significant, and shows beyond cavil, that high artistry has been employed to make cottons beautiful. It is doubtful if even silk, queen of fibres, has either more exquisite or a greater variety of historic designs.

Each age has had a group of men who continue to repeat the common opinion in



Eighteenth Century block painted Indian design. It is believed that in this so-called painted cotton the Oriental rug designers found the richest source of their patterns. Brooklyn Museum





Modern Javanese batik designs, suggested by ancient shadow pictures. Property of Jessie Franklin Turner

place of doing their own thinking. These call themselves practical men. As this class are always in the majority, they have laughed a very satisfying laugh at those who saw distinctly, thought clearly and spoke frankly. Usually the next generation laughs at them, but while they live they enjoy the privilege of laughing at the men with vision and courage sufficient to conceive and express a new idea. So when the first European travelers penetrated into the Orient, they received scant consideration for the tales they brought back of "trees that bore wool," although there were many who placed perfect confidence in the travelers' accounts of races of one-eyed or one-legged men, of harpies, of dragons, of enchanted forests and the like. These tales, the idle phantasy of dreams, fitted in with these "practical men's" idea of natural history. And just as the denizens of the corner grocery store in a country town laugh among themselves at the pretensions of some youngster with an idea, or some traveler who has seen a vision, these men laughed to scorn the idea that wool could grow on trees! It may be that the idea that cotton design is in better accord with our rising national taste, will influence the economic condition of this great fibre, will arouse the risibilities of the corner joker who sits in judgment of all new plans and sits, be it said, as often in lofty as in humble corners. However, to return to history, very soon, fabrics made from "tree wool" became objects of intermittent commerce in Europe although at what date it is impossible to accurately determine. But as early as 1228 cotton was used to make candle wicks in England, and the Moors, inspired by Oriental tradition, introduced the manufacture of cotton into Spain in the thirteenth century. During the fifteenth and sixteenth centuries there was the beginning of protective legislation in England to prevent the importation of cotton fabrics from the Orient, and imitations of calico were made from wool and flax. But the sumptuary laws had relatively little effect, and pure cotton goods became a staple article of commerce from this time on.

China was well in advance of Europe in her acceptance and understanding of cotton. Through her interesting relations with the early Persians, she seriously investigated the story of "tree wool" and in the fifth century not only imported the cotton plant but the

practical working knowledge of manufacturing the fibre into fabric. With the splendid honesty that for ages has distinguished this people, they gave in return the knowledge of silk culture. Today, in southern China, there is still a large native cotton industry and perhaps tomorrow, these fertile fields and skillful farmers, backed by western capital, western mechanical genius and western science, may be the centre of cotton growing and cotton manufacture. Cotton shifted once from the East to the West and can shift back again, unless the progressive imagination of the western nations is equal to this crisis.

Like many other basic materials, it is impossible to be absolutely certain of the dates or locations of origin. There is little reason to question, however, that cotton was first evolved from a wild state in the Daccan Valley of India. The Vedic hymns, contain a record of cotton and cotton fabric as early as 2,500 B.C. When a material or an art has arrived at the importance of literary presentation or historic record, it is safe to assume that it has already reached a considerable degree of development. Even today, the Brahman wears at his head a caste thread, spun from a peculiar tree cotton of very ancient origin. In this same Daccan Valley a rich loamy soil made it possible to produce perhaps the finest cotton the world has ever enjoyed and here the most delicate cotton thread ever woven in usable fabrics was spun. The records of these fabrics are well authenticated. Artists designed them, skillful craftsmen made them, the wealthy and the cultured enjoyed them, and poets named them. In these names themselves is sufficient proof of their loveliness, as well as an accurate description of their quality. "Evening Dew," "Running Water" and "Woven Winds" were the names of cotton fabrics of standard construction. The threads and fabrics were weighed and valued like gold and silver. To the more accurate minded, I might say, that a single pound of these fine yarns would stretch over three hundred miles and that seventy yards, thirty-six inches wide, of the fabric was required to weigh a pound. There is a record of a turban thirty yards long that was compressed in the hollow of a coconut shell. These gossamers embroidered in tinsel patterns, with colored borders, were used as turbans for glittering rajahs, or for the dainty costumes of the favorites of the harem. To foreign potentates, Indian princes sent them as gifts, the mighty paid tribute to the lovely in this exquisite form.

The civilization of the Indian Archipelago is in a large measure a reflection of continental culture. In the sixth and seventh centuries the Buddhist monks taught the natives of Java and Borneo and the lesser isles the art of decorating cotton fabrics, but the Javanese in adopting the new methods, modified the designs until today the popular opinion is to the effect that the resist dyeing of Java known as Batik, originated in this lovely isle. But here the historian has a comparatively speaking clear field with accurate dates and contributory and tabulated data.

But the mystery of mysteries is how such intensive agricultural skill, such intricate mechanical technique crossed the broad Pacific, leaving only an indistinct and doubtful trace, and appears fully matured, fully developed in South and Central America. It seems impossible to believe that in two widely separated parts of the world, all these intricate details and the nice plans necessary to produce the myriad forms of cotton constructions and cotton designs, could have been twice independently created from raw material. In what dim age of history, over what forgotten route and by what shadowy methods this art came from Asia to America is one of history's most subtle

mysteries; one of science's most carefully guarded secrets. But cotton design was an art in Peru, in Central America and in our southwest, centuries before Columbus. And among the treasured relics of these peoples are many ideas and many forms that could add charm, and interest and delight to the cottons of today.

In the eighteenth century, England produced a half dozen brilliant inventors. These men caught the first rosy vision of the automatic machine; first harnessed power to mechanics. The fruits of their genius and vision was industrial supremacy for the English speaking people, and was the firm foundation of all modern industrial civilization. That certain economic conditions of an undesirable nature resulted, is no impeachment of the genius and vision or humanitarian instincts of these men. It is only today, that we are beginning to use the great gift of their mentality in the proper way. Without this genius it is not too much to say that modern civilization would be impossible; we would simply be at the dead monotonous level of repetition. It has taken the world almost two centuries to master the ideas advanced and perfected by their handful of brilliant men. In mastering the machine, unhappily we lost track and contact with those traditions of taste which had heretofore ruled production. To renew these contacts and to bring back ornament to a democratic basis, does not mean that we must discard the machine. It simply means that we must use it intelligently. This is the artist's great point of contact in modern life; and if art does not mean today just this thing, the democratization of beauty, if an artist is not an individual specializing in adding beauty and charm to every kind and type of material, then art and artistry are but fads and faddists, matters of light moment in a serious world.

In America there are almost sixty million spindles for cotton yarn alone. There are thousands of mills; half a million operators, the finest technical schools in the world. Two great sections of the Country, the South and Southwest are covered with cotton farms. There is not an individual in the world that does not use some cotton or that could not use a great deal more if it was made to appeal to him in the proper sense and the proper degree. I know of a single organization that

(Continued on page 328)



Modern Javanese cotton in ancient design from the collection of Miss Jessie Franklin Turner



## Rose Basket Design in Derryvale Genuine Irish Linen

**S**IMPLICITY and good taste are expressed in this interior decorated with Derryvale Genuine Irish Linen, hand-printed in the Rose Basket Design..... Dutch curtains with valance, portières, couch cover, and scarf and centerpiece with buttonholed edges—quite ready for immediate use—are obtainable; material in matching design by the yard provides extra decoration if desired.

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# Paris and Her Cafés

"They Live in Cafés, and Promenades, and Theatres"

By FRANCIS F. FULTON

THOMAS CARLYLE, writing to Jane Welsh of the Parisians, declared himself "shocked to the verge of horror at the hand they make of life."

"Their houses," he continues, "are not houses, but places where they sleep and dress; they live in cafés, and promenades, and theatres."

Perhaps, had Carlyle been a less clever and more appreciative man, he might have understood that a connection exists between the state of mind that expresses itself in the café life and that which has made the French leaders in the arts. For the French realize that to make a good hand of life it is necessary to have leisure to think of something beside the mechanics of living, to meet and exchange ideas with one's friends, and to enjoy the days which *le bon Dieu* has given us.

It would be possible to write much on the history of some of the Parisian cafés; many of them have the accumulated moss of centuries of association with the life of the people; but, as you go about Paris, yesterday and today become so intermingled that dates are of minor importance.

Along the *Grands Boulevards* it is only with an effort that you remember the past. There is an atmosphere of shallowness and change, and you can hardly believe that these streets once marked the boundaries of Paris, and have run red with civil war. In the summer months throngs of tourists fill the terraces of the cafés. School teachers, wearied with "doing Europe," snatch a brief rest, and a soda, at the Grammont; family parties, the women with the satisfied look of shopping well done, open their guide books and plan the next day's sightseeing; Englishmen hide behind the London papers; South Americans and Span-



"Je Veux un homme" at the Chat Noir



The tourists who throng the boulevards

iards gesticulate over coffee and aperitifs. There are more uniforms than in a Viennese operetta, Polish, Serbian, Turkish, Italian, all nationalities, including the French. The Boulevards at this time are no more Parisian than Ellis Island is American; the world in its travels has rested here a minute, that is all. The autumn, and the end of the tourist season, brings a change in the spirit of the Boulevard cafés. The Chatham is less full of thirsty Americans, and chess boards and coffee are more in evidence along the Boulevard des Italiens, but in Paris, as elsewhere, "Main Street" does not represent the town.

Away from the Boulevards, the cosmopolitan cafés of the Grand Quartier are more Parisian in character. There is Cyro's, where aristocrats and adventurers rub elbows; the Regence and the Universal, rendezvous of the racing people, where they celebrate their winnings, or recount their losses to sympathetic friends. Under the trees, at the end of the Champs Elysées, the lights of the Café des Ambassadeurs attract many of *les elegants*, who hover like moths in the shadows, or sit at the tables facing the stage, listening to the music. The most popular *chansonniers* are here, and artists and bankers, poets and officials, with their ladies, applaud the brilliance of their wit, or join in a rollicking chorus.

Across the river you are in a different world. Take a bus to the crossing of the Boulevards Montparnasse and Raspail, and you will find two cafés that everyone "interested in art" in Paris knows—the Dôme and the Rotonde, centers of student life in the Quartier Latin. Further up the Boulevard Montparnasse, the Closerie des Lilas, opposite the Bal Bullier, was once the favorite, but the Rotonde is, today, the Quartier's forum. In a way it is as cosmopolitan as the cafés of the right bank, the clientele is of all nations, but the people are citizens of the world of art, and nationalities count for very little. Some of them are serious workers, some of them are "Villagers," but there is a stimulating camaraderie, a feeling of work in the air, that drives even the dilettante to brushes or clay. In the evening, the great awning over the terrace glows like a Chinese lantern, and the sidewalk is packed with students. Everywhere are waving arms and laughing faces, and the shouts of the waiters, pushing their way through the crowd,

combined with calls, laughter, snatches of song, and the rattle of crockery and glass, to make a tremendous din. Stolid Scandinavians, black rocks in a foamy sea, sip their beer and solemnly read the *Dageblatt*. Models, looking for work or hospitality, skip from table to table telling the day's news in the studios, and the details of their personal pulchritude. Groups of painters excitedly discuss exhibitions or celebrate a sale with a bottle of vin Mousseux. One night I joined a party of young Americans, who had been telling the world in tuneless numbers about a long, long trail, and asked one of them, a little girl from Wisconsin, if she were studying art.

"I don't know," she giggled, "I've only been here two weeks. But ain't the life just swell?"

The Café du Pantheon, on the Boulevard St. Michel, is one of the few places on the left bank where the students dance. In a red plush basement, to the music of what they fondly believe to be a jazz band, the *ecoliers* and their *amies* one-step, fox-trot, and tango, with great animation. In this neighborhood is a café that the students at Julian's have adopted. At ordinary times it would have no interest for the casual visitor, but on the night of the Bal des Quat'z Arts they give a dinner there at which it is a great privilege to be a guest. Courtesy forbids comment from one who has been so favored, but possible spectators should be warned that windows and transoms were well guarded by men armed with siphons, who caused many casualties among the curious.

In many of the cafés you will find American tourists or students, but in only one that I know are you always sure of meeting the Navy. Gobs, and occasional "artists" from

(Continued on page 316)



Great trees shade the "Quai d'Anjou"



Street singer in the Place des Tertres

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## Exclusive New York Styles

AT the left: Hickson included in his creations at the fall exhibition this suit of taupe Bengalore. The fur on the collar, the wide monk's sleeves and edging the dolman-like cape, is soft black caracul. This house, noted for its suits on both sides of the water, is bringing out this fall some charming and very original printed cloths, made in our own country by the Bottamy Worsted Mills. Such colored stripings as rust and blue, terra-cotta and black, and navy blue and dark green, combined with plain broadcloth, challenge the tailored woman's imagination and M. de Lignemare prognosticates many unique and lovely uses to which these materials will be put this autumn.

AT the right: Thurn shows one of the models exhibited at the fall exhibition of the Couture Division. Here the fine lines of good taste in a street gown combine with bottle green chamois cloth and add a high soft caracul collar, a bit of black silk embroidery, reminiscent of Czechoslovakian art, and a corded silk girdle with beads of coral. The hat is of dark green velvet with a natural coque fancy topping the upturned side.



IN the circle. At the left: In the fall millinery exhibit at the Hotel Astor, August 9, Bruck-Weiss showed a model that might have been inspired by Goya—of black velvet trimmed with silver braid and jet.

at the top: Henri Bendel at the same show exhibited a large white velvet shape—for large hats are going to be worn this fall, autumn winds and predilections for the small hat notwithstanding. Over the side brim falls a knotted sable scarf—a winter creation in very truth.

At the right: Tappé with daring brilliance exhibited a brick felt hat at the millinery show, and laid on its brim a large conventionalization of an exotic flower—of a deep fuchsia shade.

AT the right: A negligee sent by Hollander to the Fashion Show. It proves our theory that clothes come in the category of the Fine Arts. This tea-gown uses a marvelously beautiful and intricate piece of East Indian embroidery, sumptuously supplemented by an Indian necklace and girdle and little wristlets—all of hand-wrought silver.

THE costume at the left was sent by Bergdorf Goodman to the style show—and it was not strange that the model who wore it looked like some legendary Sun Goddess of Aztec lore, for it was of gold cloth which trailed glory for about three kilometres, more or less, and was invaded by a Spanish cabuchon and fringe of amber beads at the hip.

## In Fall Exhibitions

AT the left: Kurzman shows a smart tailleur of navy blue poret twill, trimmed with a beading of garnet duvetyne and a belt of apparent Spanish origin—cut steel on little red discs and linked together with silver chains. The hat is red velvet with a red patent-leather feather slanting over the leather-bound brim.

AT the right: Frances showed a Venetian red velour-de-laine three-piece suit at the style show, collared and cuffed and pocketed with gray charette. One could scarcely believe that the coat had not been embroidered in Persia, for the rich gold and blue and black palm leaf design on the red velour-de-laine is like some lovely tapestry from Bokhara.



THE Great Catharine herself might have worn such a gown as this cloth of gold banded with flying squirrel which Joseph entered at the fall exhibit—even to the regal purple velvet hat and its silver and violine flowers.

AT the right: Giddings showed only one gown at the exhibition, but that gown was like an Imagist poem on the quality of moonlight on water. It was light blue cloth of silver, embroidered in a moonburst design and cascaded now and again with pearls and diamonds and crystal bugles.

AT the left: When the Couture Division of the National Garment Retail Association held its fall exhibit at the Commodore, August third, Stein and Blaine showed this dark tangerine trelaine suit. Cossack in origin, this suit is trimmed with tan shynx and the hat is supported on either side by two iridescent pheasant breasts.



# Fashion

By LADY ARCHIBALD HAMILTON

EDITOR'S NOTE:—The writer of this article is one of the most brilliantly educated women of to-day. She is one of the *Inverlochrie Hamiltons*, one of the oldest branches of the clan of which *The Black Douglas* was the head.

Lady Hamilton was indefatigable, from the time war was declared, in doing anything and everything which could in any way help, and is still actively engaged in welfare work in devastated France.

WHAT queer things have been perpetrated in the name of fashion—for be it remembered that to be in the fashion is not always to present a well-dressed appearance; unless good taste and discrimination are used—discrimination in choosing the style and color most becoming to the wearer, and good taste in wearing the right thing at the right time, disaster is apt to follow. Too much care cannot be taken to have all the so-called "small" things as perfect as possible.

Much of the success that the Frenchwomen achieve in dressing is owing to the fact that they remember three great essentials to that end, viz., to be well gloved, well shod, and to have well-dressed hair. Naturally, there are few people who would care to disregard the prevailing mode to the extent of looking peculiar, yet when the difference in size and age of folks is taken into consideration, one sometimes wishes more discrimination were used, instead of the sheep-like following of a fashion so frequently seen. Take, for instance, the narrow, short skirts which have been so prevalent—on a young, slim form they were very well, but all of us have seen them on forms which no one could call slim and the effect has been painful and, at times, alarming, because some have been so very narrow it has seemed that if one stitch gave in either seam, a catastrophe must surely follow; unfortunately there are always those who exaggerate everything.

It is surprising how comparatively few people have a well-developed sense of color; if it were more general, we would never have suffered from some of the eye-hurting (I cannot think of any other word) colors which have been so much used of late; had some of these bright colors been worn in the country, on the links or by the sea, they would have lent a very pleasing touch of brightness, but on hot days in a crowded city, to see a person wearing an orange or harsh green sweater is anything but pleasant; one cannot help contrasting these harsh tones with the lovely soft colors seen in the East—the dull blues which blend with everything, the warm orange-browns and the various shades of rose and pink. So often a different shade of the same color makes for success; for instance, a friend of mine who has the loveliest white hair, all natural waves and curls, and looks well in almost anything, yet, in an evening gown of pinkish apricot looks a picture. Had a yellowish apricot been chosen, the result would not have been nearly so good, because the warm glow of the pink would have been lacking. I have often thought that the reason why peaches are such favorites is because they are so pretty—to my way of thinking, opals and peaches are very much alike, they both have the same exquisite shades.

I SHOULD like to abolish black forever. It is so very depressing, and it affects people without their realizing it. I know it is looked upon as being so useful and economical, but there are other colors which could take the place of black. I am sure children are affected by it and sometimes very much frightened. My small son made me realize that fact one day very forcibly. We were in the South and we had, for several

mornings on our way to the beach, passed an old lady in a wheeled chair, who was swathed from head to foot in the deepest black—even her cushions were covered with black. No remark of any kind had been made about her, but some days after her departure my boy said to me, "Mother, that old lady did shiver me!" For the moment I could not think of any old lady to whom he might be referring. So I said, "Which old lady, dear?" And he replied, "That black old lady on the beach."

However, fashion does not only control clothes—dancing, art, jewels, furs, cults, religions and otherwise are all subject to its dictates.

I suppose I shall be regarded as hopelessly old-fashioned when I say that I should like to see some of the old dances again in favor—the gavotte, the minuet, the mazurka, to mention three of the most graceful; personally, I feel I owe an enormous debt of gratitude to Madam Pavlova for having given me, on many occasions, the joy of seeing the exquisite dancing of some of these old dances by herself and her talented colleagues—it is grace personified, and she is indeed to be thanked for having made a fashion of such beautiful dancing, for although there will never be but one Pavlova, still, to have inspired the desire to emulate her, has encouraged the love of the beautiful. I have never been able to understand why dancing has been frowned upon by some of the "unco-guid"—it is a natural expression of joy, from the time when children can walk almost they love to dance; I suppose the frowns have been caused by the people who, in dancing, as in other things, have lacked discrimination and good taste and have called shufflings and contortions dancing.

SOME of the old fashions, however, cannot be too deeply buried; let us hope that no one will ever be so misguided as to wish to reintroduce horsehair covered furniture or antimacassars—they are indeed horrors. I have vivid recollections of how my own bare legs, in the days when I wore socks and strap shoes, suffered from the pricks of the horsehair sofa on which I sat once when I had been taken to pay a visit to one of our tenants. We were taken into the parlor, a grim room, with all the furniture covered with horsehair and a gruesome chromo on the wall representing Abraham engaged in the un-parental occupation of offering up Isaac as a sacrifice. Several years afterwards I visited that same dear old woman and asked her why she did not put some pretty cretonne covers on her chairs. She said she had been taught that colors were wicked and that she knew she must be a very wicked old woman, for all her life she had longed for a pink dress!

Another fashion, that of deadly, long dinner parties, is fortunately no longer the thing—King Edward, to whom they were very distasteful, is greatly to be thanked for having made the shorter and infinitely more pleasant parties the fashion. Speaking of parties, I often wish that flowers were more generally used on tables—I do not mean a great display, but even one rose and a spray of green makes such a charming addition to the simplest meal. I suppose the great cost of flowers in the cities is responsible for the dearth of them on many tables. There is one fashion

of using flowers which I think might be greatly modified, that of sending flowers to funerals; to many people it is a great tax, and yet they feel they must be in the fashion, even if it means getting into debt for the flowers, which has frequently happened, and so often they are not really a mark of love, but ostentation. I cannot help thinking that it would be more conducive to smoothing over many of the rough places of life if there could be more kindness to the living, instead of such a display for the dead.

One old fashion seems to be in danger of being lost sight of altogether—that of being courteous to our elders. It may be that it is because there are no longer any elders, everybody is young nowadays!

One fashion (if that word may be used) which has always amazed me is that of clerical garments. I shall never forget my feelings when once, as a small child, I had been taken to church and the preacher had been a bishop; he looked everything that a bishop should look in his voluminous robes in church, but when that same person alighted at the entrance to our home, where he was being entertained for luncheon, attired in a long black coat and gaiters buttoned to his knees, my astonishment was unbounded; I made inquiries of my nurse and was told that "bishops always wear gaiters!" I asked, "But why?" but to this day have never had that question answered. A dean is even more striking, because, in addition to the gaiters, he wears a little black apron. I must add that it is quite a long time since I have seen a dean, so perhaps the inexorable dictates of fashion have attacked the gaiters and aprons.

JEWELS have been and always will be fashionable—settings vary both as to material and design, but always the jewels remain. I think I may say with safety that jewels have been the cause of some of the most terrible crimes known to history; they seem to exercise a malign influence on some people which prompts them to commit any crime, no matter how horrible, to obtain possession of them. It seems almost incredible that diamonds can be made the things of beauty they are by the skill of the lapidary. I have seen some of the diamond mines in South Africa, and the blue clay in which the stones are found seems to be the last place one would look for diamonds—and the stones themselves look so unattractive until they have been polished. What wonderful legends have been woven around precious stones! What plots and conspiracies have been hatched because of them! And what ill fortune seems to be beyond a doubt attached to the possession of some of them!

Jewels and laces seem to go together and the wearing of lace will, I hope, never be out of fashion. It is so beautiful! Pretty hands and arms are made prettier and the curves are enhanced and softened by lace frills. There is something stately about old lace, I think, or it may be the association of old, beautiful laces with stately people which makes me think so. I cannot think of any more beautiful head-dress than the Spanish lace mantilla, but really, when one begins to think of lace, it is such a fascinating subject one might go on and on. Let us hope it will always be worn.

(Continued on page 315)

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## A Monument of Civic Progress in Chicago

(Continued from page 290)

in 1910 for the purpose of promoting the development of American art by the purchase of works by American artists for presentation to the Art Institute of Chicago; the Edward B. Butler collection of paintings by George Inness, presented to the Art Institute by Mr. Butler in 1911 and containing twenty-one superb examples of the work of Inness; the important gifts to the Print Collection by Mrs. Elizabeth Hammond Stickney, Joseph Brooks Fair, Clarence Buckingham and the Misses Buckingham, Wallace L. DeWolf, Bryan Lathrop, Charles Hutchinson, Martin A. Ryerson, Howard Mansfield, Mr. and Mrs. Potter Palmer, Rudolph Ruzicka, the Chicago Society of Etchers, the Society of the Friends of American Art and others; the important loan collections from Martin A. Ryerson and from the Misses Buckingham; the loans of prints from the Cyrus Hall McCormick and the Potter Palmer collections; the Mary Jane Gunsaulus collection of pottery of the Near East, the Gunsaulus collection of Old Wedgwood, and the collection of American coverlets, all from the late Dr. Frank W. Gunsaulus; the Amedia Blavivius collection of English and American pottery and porcelain, formed by Mrs. Emma B. Hodge and Mrs. Jene E. Bell; Mrs. Henry C. Dangler's gift of \$50,000, to be used for the purchase of furniture and decorative objects of the French Eighteenth Century; William H. Miner's gift of the galleries that bear the name of the Frank W. Gunsaulus Hall of Industrial Art; the Burnham Library, gift of Daniel H. Burnham; the bequest of Mrs. Abbie L. Mead of the Wilson L. Mead Trust Fund for the Encouragement of Art, amounting to nearly \$95,000; the Wrenn collection of etchings and drawings by Charles Méryon, given by the heirs of John H. Wrenn, a collection valued at over \$19,000; the Dankmar Adler Fund, bequeathed by Mrs. Dela K. Adler and increased by her family; the B. F. Ferguson Monument Fund; the Maria S. Scammon Fund of \$35,000, established to maintain the Scammon Lectureship; the George A. McKinlock gift of \$200,000 in memory of his son; the bequest of Mrs. Evaline M. Kimball; in addition to these the following endowment funds are noted in the Annual Report: Alexander A. McKay Fund, \$100,000; Lois H. Culver Fund, \$75,000; W. Moses Willner, Sidney A. Kent, Mr. and Mrs. Frank G. Logan, and Goodman Funds of \$50,000 each; the Albert Arnold Sprague and Ella M. Schapper Funds of \$45,000 each; the Bryan Lathrop and O. S. A. Sprague Funds of \$20,000 each; the Norman Waite Harris

Fund of \$19,800; the Ella Peters Cole Scholarships, over \$14,800; the Caroline D. Wade and the T. B. Blackstone Funds of \$13,000 each; the W. M. R. French Scholarship Fund, \$11,000; the John Quincy Adams Scholarship, Samuel P. Avery, Simcon B. Williams, and Byron Laffin Smith Memorial Funds of \$10,000 each; the C. M. White Scholarship Fund, \$7,500; the H. A. Jones, the Memorial Scholarship, the H. J. Willing, Edward L. Brewster, Julius W. Loewenthal, F. E. Ogden, and William C. Seipp Funds of \$5,000 each; the Friday Club Scholarship Fund, \$4,000; the Frank Sherman Fairman Scholarship, \$3,500; the Anthony F. Seiberger and the Wallace L. DeWolf Scholarships, \$3,000 each; the Dearborn Seminary Scholarship, \$2,500; the B. Loewenthal, Augusta Mannheimer, M. B. Cahn Prize and the Municipal Art League Portrait Prize Funds of \$2,000 each; the John H. Vanderpoel Scholarship of over \$1,800; the Chicago Women's Club Scholarship, \$1,800; the Huntington W. Jackson and T. D. Lowther Funds, \$1,000 each; the Edward Hoffman Fund of over \$500, and the Stella Jerome Prager Fund of over \$365. The Life Membership Fund of \$375,400, and the Insurance Fund of over \$19,000 augment these others.

Particular space has been given to recording these gifts and bequests as indicative of the great public spirit the citizens of Chicago have shown in their enthusiastic and never-flagging support of this great institution, which now ranks with the world museums and art schools of prime importance. It is not too much to say that no other institution of art the world over is closer to the hearts of the people. To Chicagoans their Art Institute is a club. Here they come for pleasure, intercourse, instruction, entertainment and edification. It is an institution utterly without an element of snobbery in its connections, fine in spirit and truly democratic. Its activities, furthermore, are not confined within its walls; it brings millions of visitors to its doors it is, at the same time, just as willing to cross its threshold and mingle with the world outside. Thus traveling exhibitions go forth under its auspices. In 1920 it conducted thirty-six five-day institutes in as many different localities, five of these being at State Fairs in Illinois, Wisconsin, Michigan, Tennessee and Oklahoma, and the Extension Department has conducted numerous single lectures outside. The Art Institute has, I believe, inaugurated an exchange with museums of other cities whereby the members of the Art Institute of Chicago may, upon presentation of their mem-

(Continued on third page following)



## ELSIE DE WOLFE

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Unusual treatment for a mantel breast. Louis XVI mantel of the period in grey and white marble. Above is a painting by Mennoyer in grisaille.

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# A Transformed Interior

*A Renaissance Common Room in the M. I. T. Architectural School*

THE architectural department of the Massachusetts Institute of Technology, left behind in the Rogers Building on Boylston Street when the rest of the Institute moved to its new home across the river, has not only cheerfully accepted its old quarters but has discovered in them unexpected possibilities of picturesque treatment and with true artistic imagination and enthusiasm has created in the basement of the building a quite surprising bit of Old World atmosphere.

The need was felt by Professor William Emerson when he took charge of Tech's department of architecture, of a place in which the students could meet for recreation and rest, to talk shop or anything else, for reading or just smoking before the fire—some such place, in short, as is supplied for the engineering departments of M. I. T. by the Walker Memorial in the new Tech group. For a time the architectural students had the use of a small room upstairs in the Rogers Building, and here they assembled during the hours not spent in the lecture-hall or over the drawing-board, but the room was wholly inadequate and Professor Emerson hit upon the idea of fitting up a part of the basement formerly occupied by the chemical laboratory and testing-room, into a common room for the students. The result is a most unusual club room which ought to do a great deal to further the individual comfort, friendships and esprit de corps of Tech's embryo architects.

The construction of the basement of the Rogers Building, with its arches of concrete on a stone and brick foundation, and its brick-paved floor, made a setting which immediately suggested itself as a background for Spanish and Italian Renaissance treatment. Furthermore, this part of the basement, with its floor on a lower level to allow the installation of the larger pieces of the testing-room apparatus, permits of a high-studded room of quite distinguished proportions and also a most picturesque entrance along a balcony on the level of the main part of the basement. From this balcony, the ceiling of which has now been vaulted, one looks down into the Common Room through the openings of three big arches.



*The gallery overlooking the common room*

In these arches are set railings of Spanish and Florentine wrought iron, brought by Professor Emerson last summer from an old courtyard in Paris, and on the pillars that support the arches are hung some grotesque wooden heads, the gift of J. Lovell Little, an alumnus of the department. The balcony is further decorated by copies of old Italian paintings, chairs of Florentine design, and a statuette of MacMonnies' "Pan," lent by Mr. and Mrs. Emerson, and effectively placed before a large mirror, which was given by Mr. Bellows, is a feature of the landing of the broad stone steps which lead down into the room.

Two large windows with bits of old stained glass are set high up in the long wall opposite the balcony, and a fireplace, built in the base of an arched wall recess (a flue luckily found nearby in the wall making this possible), occupies one end of the room. At the other end

there is to be a stage—a large tapestry at present conceals its proscenium arch—and this stage though small is to be completely equipped and will be used for impromptu theatricals and for Tech Show rehearsals.

Surprisingly little had to be done to the room to make it ready for its treasures of furnishing and decoration. The stone steps were put in to replace the original purely utilitarian iron ladder of the laboratory. The brick tiled floor only needed oiling to tone it to a dull, rich color and the whitewashed brick and rough stone walls, mottled with the dampness and discoloration of years, left just as they were, made a most artistic background for the furniture, tapestries and pictures, while the addition of dark wooden beams across the ceiling added to the picturesque quality of the room.

The most noticeable article of furniture in the room is an old Spanish refectory table, dating back to about 1600, its top hewn from a single piece of oak. On this are scattered magazines, architectural reviews and periodicals, and between it and the fireplace are grouped comfortable upholstered chairs, modern manufacture, but chosen with an eye for their harmony in color and design with the rest of the furnishings, as well as for their invitation to lounge before the fire.

Along the walls the chairs in Florentine Renaissance designs made to order by a factory in Paris and most successfully reproducing the charm of the period.

In the copies of old paintings, the genuine old tapestries, the gift of Ralph Gray, and the bits of embroidery which are hung on the walls in effective places, and in the long, dull rose hangings at the windows, of modern material but made from old designs, the atmosphere of the room is harmoniously kept; and also entirely in the picture is the bust of a warrior carved in oak, the gift of E. S. Dodge, the architect, who is also a graduate and present instructor in the school, which adorns the mantelpiece over the fireplace.

Bits of stronger color are given by the heraldic banners, painted by W. T. Aldrich, which hang from above the balcony, and in the stained glass medallions in the windows.



*These two pictures demonstrate the results that may be obtained from most unpromising material. On the left is the Rogers Hall basement in its original state when used as a forge room; the picture on the right shows it after its transformation had been completed*

# A Monument of Civic Progress in Chicago

(Continued from third page preceding)

bership cards be admitted free to other museums, and vice versa.

The treasures in the collections of the Art Institute of Chicago comprise many masterpieces of international fame, and it is not the purpose to dwell on these in the present article, which is intended, instead, to outline the position of the Art Institute as an influential factor of the highest importance to the community and to the nation. In passing, mention should be made of the many Chicago societies that lend their hearty support to this splendid institution—The Antiquarian Society, formed for the purpose of making gifts to the Art Institute of antiquarian objects in the field of the Decorative Arts, of which Mrs. Potter Palmer is president; the Friends of American Art already mentioned, of which Mr. W. O. Goodman is president, and the central feature of whose fund is his gift of \$50,000; the Chicago Woman's Club; the Business Men's Art Club; Mr. E. G. Drew, president; Art Commission of Chicago, Mr. L. C. Kuhnert, president; Art Institute Alumni Association, Mr. Thomas E. Talmadge, president; Arts Service Club, Mr. Oliver D. Grover, president; Art Students' League, Mr. Robert A. Mackenzie, president; Artists' Guild, F. J.

Reichman, president; Art Club of Chicago, Mrs. J. A. Carpenter, president; Chicago Architectural Club, Elmer J. Fox, president; the Arche Club; Chicago Ceramic Art Association, Mrs. Lulu B. Emmons, president; Chicago Public School Art Society, Mrs. John Buckingham, president; Chicago Society of Artists, Mrs. Palmer, president; Chicago Society of Etchers, Otto J. Schneider, president; Chicago Society of Miniature Painters, Miss Carolyn D. Tyler, president; the Friday Club; Commission for the Encouragement of Local Art, Carter H. Harrison, president; Englewood Woman's Club, Miss Marie J. Hesse, president; the Municipal Art Commission of Chicago; the Municipal Art League, Mr. Everett L. Millard, president; Palette and Chisel Club, Mr. David L. Adam, president; Renaissance Society of the University of Chicago, Mr. Gordon D. Laing, president; Svenska Klubben, Mr. Charles S. Peterson, president; Tuesday Art and Travel Club, Mrs. G. E. Deming, president. The officers and members of these and other organizations have, with the Art Institute of Chicago, made their city an art centre second to none in its influence on the life of the community.

## Fashion

(Continued from page 310)

THERE does not seem to be any doubt about furs continuing their popularity. They are some of them so sumptuous. Sables, the lustrous, dark Russian sables, are, I think, much more regal than ermine, which, unless it is of the best and whitest, is not very becoming to anyone. One of the loveliest evening cloaks I have ever seen was of rose pink velvet, lined throughout with chinchilla. I once saw that fur combined with a real sea-green velvet on the train of a court gown with the most exquisitely beautiful result; the velvet was a triumph of the art of dyeing, for it seemed to have caught and held the real sea-green color which one sees sometimes on sunny, rather windy days at sea.

One of the incongruities of fashion is that of wearing furs in summer; it does not seem to be conducive to health, because of the dust which must be caught in them in any city. I suppose that one reason for wearing them is that in public conveyances there are often drafts to be guarded against by delicate folk. However, healthy or the reverse, as long as fashion dictates it, they will continue to be worn in summer—but it is odd.

I suppose no other garments have been the cause of such heated controversies as bathing suits. They are certainly one of the

things where good taste is very much needed, for, after all, it is not so much the garments themselves as the manner in which they are worn. Some people would look immodest if they were draped from head to foot. From the viewpoint of comfort alone, it would seem better to have longer garments, as I do not know of anything more painful than sunburn, which frequently detracts from the pleasure of many an all-too-short holiday.

DURING these last years, if it had been the fashion to kill, and hate, and let loose every evil thing, and even now there is so much of it that it makes one very sadly wonder if, after all the sacrifices, the poor, broken bodies, the children who do not know how to play, the agony of old people, dazed and helpless, there will ever be peace any more! If only it could be made the fashion to be a little more forbearing, to remember that there are so many people who have been hurt, not only physically, but to the very innermost depths of their being, and to exercise a little more of the "give and take" which is, after all, so great an essential to happiness, perhaps the fashion of kindness might become more general. It would indeed be a great achievement.



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## Paris and Her Cafés

(Continued from page 306)



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times, old manners, old books,  
old friends." —Gladstone.



Detail, entrance of above residence.

Age brings out and enhances the value of those things that possess true merit. It is indeed an unerring judge of real worth.

Stone construction can meet the test of centuries, and what is more beautiful than old stone work!

In the accompanying illustration is shown an Indiana Limestone residence on Lake Shore Drive, Chicago. This home was built in the year Eighteen Hundred Eighty. It is the French Chateau type of architecture, and while modern architectural designs tend toward more simplicity, yet this home—forty-one years old—is today considered one of the most artistic and beautiful residences in Chicago, and the stone is in a perfect state of preservation.

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the Theatre des Champs Elysées, opposite the café, constitute the greater part of its patronage. After the theatre you will usually see one or two C.P.O.'s very sedately talking their version of the French tongue, and looking rather scornfully at a merry party of sailors and girls spreading themselves over several tables. Not for them the beer and French of the Chiefs! Champagne and English, understood or not, is the order of the day, and with feet up and hats pushed back, they laugh, and talk.

Everyone has heard much of the cafés of Montmartre, some of it true. They are in a curious section, at once disagreeable and charming. The Montmartre of the Place Pigalle and the Boulevard Clichy is, for the most part, a thing of tinsel and filagree, exploited for visitors with a taste for the "wickedness" for which it is famous. In passing, let it be said that the wickedness enjoys an over-rated reputation. It is often vulgar, occasionally funny, and always cheap. There is a boîte called the Cabaret du Neant; the name could be slightly modified to read "le Cabaret du Rien du Tout," and applied with equal justice to most of the places on the Boulevard Clichy. The Chaumiere and the Chat Noir are exceptions, but to enjoy either a fairly complete knowledge of colloquial French and current events is needed, for the songs and stories that are sung or told at the Chaumiere, or roared at the Chat Noir, are idiomatic and topical in the extreme. The cabaretiers have caustic tongues and a keen wit, and completely lack the respect due the mighty. I remember a song that appeared just after M. Deschanel's numerous falls, and the comparison drawn between the presidents of the two greatest republics was a cruel bit of satire, and yet so witty that Colonel House himself would have laughed.

THE artists and writers who form the "Free and Independent Commune of Montmartre," with men like Steinlen and Willette at their head, have long since deserted the lower levels of the Butte, and made their headquarters in the cafés of the Place des Tertres, one of the most delightful squares in Paris.

The migration of the artists to Montmartre began with Courbet, who disliked the improvements of Baron Hausmann in the Montagne St. Genevieve, and may also have felt oppressed by the nearness of the Brasserie Hautefeuille, ancient capitol of the pays latin, to the Ecole des Beaux Arts. He was followed by the younger poets and painters of his day to the Brasserie des Martyrs, at the foot of the Butte. Monet, Manet, Pissarro, and Degas, moved further along, not to Montmartre, but to nearby Batignolles, and met at the Café Guerbois; VanGogh and Renoir lived and worked on the Butte

itself. The little café of pere Ollivier on the top of Montmartre was, until recently, decorated with a portrait of the proprietor by Renoir, and all who have read VanGogh's letters know of his deep affection for this part of Paris. Today no section of the city can claim a monopoly on the vie de la bohème, but most of the artistic life of Montmartre that is worth while has centered around the Place des Tertres, and it is significant that this little square, on the highest elevation in Paris, where men are struggling for freedom of expression in arts and letters, has been a citadel since the neolithic age.

ON warm evenings, when the tables in front of the cafés extend far out into the square, there is no more pleasant place in Paris to dine. The moon rises over the beautiful church that forms one side of the square, and Sacré Cœur becomes a pleasing silhouette, its ugliness of detail lost in the darkness. The noise of the city becomes a faint hum, a background for a song, and there is always someone singing in the Place des Tertres, a group at a table or under the trees, or a chansonnier with a mandolin singing a Montmartre ballad. There is a rapin who spills a little of your wine in a dish, and mixes it with ink, or water color or ashes, and paints your portrait for a franc or two, and almost every evening the fire eater demonstrates his talents. Out of the darkness come waving lights, and a tall man with a tiny kerosene can juggles flaming torches. When they have burned out, he takes a drink of kerosene and strikes a match. Smoke and fire stream from his mouth, and in a few seconds a brilliant flame, several feet high, illuminating all the square, spouts from this human blowpipe.

Around the corner, the Vieux Chalet, haunt of the journalists of Montmartre, is not to be judged by its shabby exterior. Inside the tumbledown shanty is a small room, hung with sketches and shining brasses, opening on an amusing little garden. The dinners that are served by the proprietress-cook are more than worth the long climb up the Butte, and the only qualification that is required for admission to fellowship with the keen minds that meet there is that you have something of your own to contribute to the general conversation. The Montmartrois is broadly tolerant of everything except the average man.

In one of his letters to Bernard, VanGogh speaks of a visit to Guillaumin, on the Quai d'Anjou. Whatever one may think of Guillaumin as a painter, no one can deny that he showed excellent judgment in the choice of a place for his studio. The Quai d'Anjou, on the north bank of the Ile St. Louis, is one of the few places that

(Continued on third page following)



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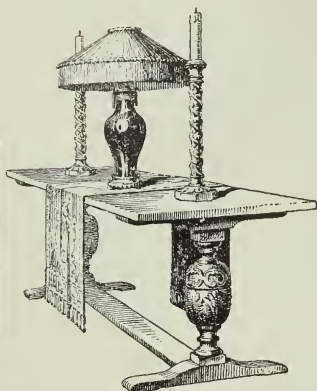


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## Paris and Her Cafés

(Continued from third page preceding)

has kept the character of old Paris. The centuries-old houses, facing the Seine, are shaded by great trees that cast strange patterns on the faded colors of the walls. There is no traffic on the river here; rushes have grown between the crumbling banks and the gray lavoirs that are moored along the quai; only the fishermen's lines disturb the water. There is a café on the quai, in appearance like a thousand others in Paris, but whose location and proprietors make it exceptional. The patron is a kindly old fellow, always courteous, and with a fatherly interest in his clients, but Madame is a genius. She is the cook, and often the waitress, on her feet from four or five in the morning, when she does her marketing in Les Halles, until late at night, but never too busy to cook a favorite dish for old friends or prepare a special meal for their guests. Most of these are workmen from along the Seine, who include the whole company in their greeting of "M'sieu-dame," as they come in the door, and a few of the writers and painters who have their

studios in the neighborhood, and all of them are Madame's very good friends. It is never safe to mention teas or luncheons that you may be giving in your studio in her hearing, for if you do a niece or nephew will appear at the appointed time with a gift of brioches or cakes. When your meal is finished, le patron wipes out the last man's score with his shirt sleeve and makes mysterious marks on an old slate, and by a process known only to himself arrives at the ridiculously small sum that you owe.

In Paris are all sorts of places of amusement, restaurants and cafés, some of them more prominent than others, but do not fall into the common American error, for it is no more true that the Frolics and the Café des Américains are typical of the Parisian cafés than that the faded charms of the vedettes of the Folies Bergères constitute the only ruins of France. The French are a simple people, who think keenly, and their cafés are friendly gathering places. "Pour les changes des bons idées."

## Art and the Business Man

(Continued from page 294)

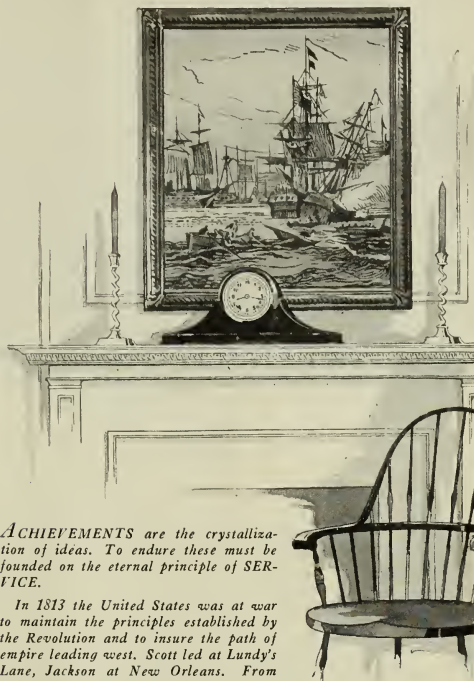
Catholic. The triptych came into the possession of Isabella's family as a gift to her father, Juan II, King of Castile, from Pope Martin V. According to A. J. Wauers, there is a strong probability that it had been ordered of Roger in 1425 by the Magistrate and Chapter of Saint Pierre in Louvain, for an offering to Martin to facilitate the granting of the charter to the proposed University of Louvain.

"A rare example of quaint early German painting is 'The Three Saints,' by Martin Schongauer. In the centre Saint Catherine sits on a grassy knoll, very regal in her high crown and ermine-trimmed crimson and blue gown, holding the sword of her martyrdom in her right hand while she fingers the leaves of the Book of Wisdom in her lap. She tramples the pagan King and the wheel under her feet, showing her conquest of them. At the right is a virgin martyr, possibly Dorothea, in a gold and red brocade gown, holding a palm in her right hand and a white rose in her left. On the other side sits St. Ann, the mother of the Virgin, in a white wimple and brown cloak over a dark blue dress; she is old and toothless and gazes sorrowfully at the spectator. In her hands is the triple crown by which

she is identified. Equally rare is the 'Martyrdom of Two Saints,' of the school of Simon Marmion. The scene at the left shows two incidents of the martyrdom of St. Adrian, the patron of soldiers and brewers in Northern France, Flanders and Germany. He is nude, bound to the anvil; one of the executioners beats his stomach with a hammer, another chops off his feet, while the Emperor Maximilian, he on the white horse, and three of his court, also on horseback, look on. Gentle hills with trees and river are in the background; on a little island is a castle with towers, a drawbridge connecting it with a tower on the mainland."

That Mr. Dreicer should have wished his love of his collection to be shared after his death by the public is thoroughly consistent with the spirit which animated him in making it. The President of the Metropolitan Museum, Mr. Robert W. de Forest, has expressed the Museum's appreciation of Mr. Dreicer's generosity and public-spirited bequest, which cannot fail, when assembled in its special room, to carry to every sensitive visitor the message that art may hold a very real and very deep meaning for the business man, definitely enriching his life.

## THE RIGHT to SURVIVE



*ACHIEVEMENTS are the crystallization of ideas. To endure these must be founded on the eternal principle of SERVICE.*

*In 1813 the United States was at war to maintain the principles established by the Revolution and to insure the path of empire leading west. Scott led at Lundy's Lane, Jackson at New Orleans. From Lake Erie came Perry's thrilling message—"We have met the enemy and they are ours."*

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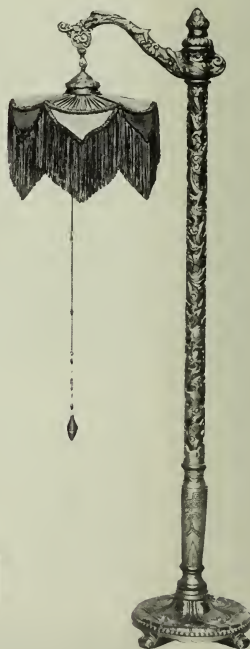


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# Louvain

*A New Building Designed by an American*

THE recent exercises at Louvain in connection with the laying of the cornerstone of the new university library would in any case command much attention, but they are of special interest to Americans because the new building has been designed by an American architect, because the cornerstone is to be laid by the president of one of the chief American universities and because Americans have contributed largely, in books and in money, to the restocking of the library when the building is completed, says the New York Tribune.

Louvain, we must remember, is no ordinary university. Now approaching its seventh centenary, it has long ranked among the foremost of the world for the truest intellectual culture. Lipsius called it the Belgian Athens. Erasmus testified that to win a diploma at Louvain a student must possess "knowledge, manners, age." Sir William Hamilton declared its examinations to be "the best example on record of the true mode of such examinations, and until recent times the only example in the history of universities worthy of consideration at all." Its twenty-eight colleges embraced all the faculties of the most liberal learning; its requirements for degrees were acknowledged to be among the highest in Europe; its university press was perhaps the most scholarly

publishing house in the world; its library, though not one of the very largest, was yet large, and in proportion to its size was probably the most precious of all, and for centuries it stood second only to Paris in the size of its student body.

BUT in its long history Louvain perhaps never served the world as well as the day it perished. A stunned world had seen Germany violate neutralized Belgium, and thus strike at the expanding roots of laws of mankind that all nations, it was believed, would respect. But Germany pled a special necessity. Not a few were fooled. Her apologists predicted, in view of her acknowledged wrong, that she would not treat Belgium as an ordinary belligerent enemy. Then the world heard what happened in Louvain. The German became the Hun, a creature who became savage when dared. Tracing those imponderable influences that at last brought the Hun to bay is difficult, but the story of Louvain was a vital one. Except for her fate there might have been less energy of resistance and Germany might have won.

So, though the university became a dust heap, her ashes fertilized and stimulated the valor of millions. Louvain did not die in vain, and, rebuilt, will stand through the ages as a warning to all international wild beasts.

## The New Theatre Method

*The Theatre Guild and Kindred Organizations*

ANNOUNCEMENTS as to the coming season make it plain that there is to be extended trial of a new kind of theatre direction, says the New York Tribune. Up to date it has been disclosed that six organizations will undertake the management of theatres for an indefinite period or produce new plays under special conditions. These guilds, unions, societies and variously named associations will thus take the place of commercial managers in several cases. Some of the organizations are composed of actors; in one case actors and playwrights have united, and another group is made up entirely of dramatists. All have outlined their programs and will be active factors in the business of amusements here next winter.

The success of the Theatre Guild has had an important influence in inspiring these organizations. The men who conduct the affairs of the Garrick Theatre, the home of the Theatre Guild, have found commercial managers glad to carry on their enterprises when artistic rules compelled the ending of the season in their own theatre. The subscribers are entitled to see five new plays every year, so there is a necessary limit to the run of

each production. But other theatres have always opened their doors hospitably to the productions of the Theatre Guild.

THE powers in control of this experiment in impressariship are to be called amateurs only in the sense that they are not managers of some years' standing. They are not, however, amateurs in taste or knowledge of the theatre. They have produced successfully plays which have been rejected by other managers who were glad enough later to enjoy some fruits of their popularity. Two dramas given last winter by the Theatre Guild are still to be seen. Four of the five it brought forward were last season highly prosperous. Any manager who could maintain such an average would earn a fortune.

Naturally the effect of this success has been to create other organizations of the same kind. So this new factor in theatre control will be more powerful than ever in the coming year. Luckily there have been many theatres built. Otherwise the co-operative enterprises might drive out altogether the poor old commercial managers who have come in long enough for public criticism.



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Molenaar, J. M.	Dietrich, C. W. E.
Netscher, K.	Querfurth, A.
Ostade, A. v.	Schroeder, J. H.
Ommegangk, B. P.	Giordano, L.
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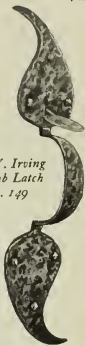


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## The Educational Work of the Cleveland Museum of Art



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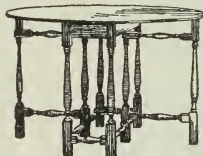
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IT is assumed that the primary function of a museum of art must be the collection of carefully selected objects of art representing the artistic endeavor of all peoples and all times, and, having come into the possession of such treasures, it is the fundamental duty of the Museum to study them carefully and to prepare them for exhibition, so that while they are safeguarded they may be of use to the largest number of people.

The Cleveland Museum of Art has always laid particular emphasis on this primary function. It has tried to buy wisely and for definite purposes, and to safeguard the future by accepting as gifts only objects of fine quality. It has been the aim of the staff to exhibit the collections in such a manner that each gallery and wall and case may not only be an effective setting for each object exhibited therein, but in itself a work of art.

It has been the purpose of the Museum to present, as far as possible through purchases and gifts, all of the arts rather than painting alone; and a series of galleries has been maintained representing the various phases of art.

In addition to these more or less permanent galleries assigned to certain periods or types of art, three galleries have been set aside for temporary exhibitions, largely of modern work, which are intended to keep the Museum's visitors in touch with the various manifestations of contemporary art.

Having carefully chosen and exhibited works of art with these purposes in view, the Museum has accepted the responsibility of establishing a still closer relation between the public and the collections. It has issued a monthly bulletin to arouse interest in and to promote a knowledge of its collections and has printed leaflets regarding many individual works of art. In its labeling it has aimed in certain departments not merely to identify the objects, but by some remark concerning them to stimulate the attention of the observer.

Stimulation of the attention, from the viewpoint of developing appreciation, is of the first importance. Perhaps the greatest barrier between the casual observer and the enjoyment of a work of art is the habit, so useful in daily life, of expending attention on an object only slightly beyond the point of recognition. The sense of the design of an object of ordinary use is subconscious, and to raise that sense to the point of consciousness while using the object would be to waste time and dissipate nervous energy; but in an art museum the habit of economy of attention must be altered.

It is at this point that the Department of Education may begin its work.

### Work for Adults

EXPERT guidance, or docent service, through the Museum collections is the most direct impulse to art appreciation which the educational department can give. It implies not merely choosing for consideration the works especially adapted to the interest of the person or group, but such correlation of exhibits as will give a certain continuity to the visit, avoiding the fatigue caused by an excess of unrelated impressions and at the same time giving each object its due importance as an individual work of art.

The greatest use of this service is made by classes from the schools, varying in grade between the kindergarten and the college, by women's clubs, groups of industrial workers and Americanization classes.

Further stimulation and knowledge is afforded by four courses of lectures, free to the public, given each year from October to May, one course each on the first, second, third and fourth Wednesdays of the month. These courses are given by members of the staff and by visiting scholars.

### Music in the Museum

MUSIC is always the subject of one of these Wednesday courses and is an important element in the Museum work at other points. Once each month there is given a work of chamber music, usually a composition not often performed in public, such as Brahms' sonata for clarinet and piano or his trio for violin, French horn and piano. Each movement is at first given almost phrase by phrase and analyzed by the lecturer before it is heard as a whole.

It is recognized that the motor reaction of the nervous system is largely responsible for the feeling derived from a work of art. It would be of great value if visitors might run their fingers over the contours of the sculpture; but they may not, and few of them can substitute drawing for actual touch. They can, however, sing, and they do. On Sunday afternoons in the lecture hall the curator of music leads a large group of adults and children in singing. He gives them self-confidence by having them sing first some perfectly familiar song. Then follows a fine folk song, given phrase by phrase, its rhythm analyzed and its structure shown; so that as it is sung it is felt with something akin to a musician's appreciation.

The work with children does not differ in principle from that with adults, but it is adapted to the different ages. The younger class comprises members' children, under ten years of age, who meet the instructor Saturday morning.

(Continued on second page following)

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## The Cleveland Museum of Art

(Continued from second preceding page)

and through folk songs and dramatization develop a sense of rhythm, melody and expression. A class of older children follows the same morning and is well prepared for the singing on Sunday afternoons, in which the children take part with zest.

### The Children's Museum

WHILE the largest attendance at the Museum is of adults and every effort is made to inspire them with a love of art and a better understanding of the meaning of the various works shown in the Museum, nevertheless the greatest educational opportunity is with children. Two rooms are set aside for their use.

The purpose of the Children's Museum does not differ from that of the Museum of Art as a whole—to provide beauty for the enjoyment of the children that a love and knowledge of art may be developed among them. This implies that the beauty provided must actually give enjoyment, and it must be adapted to the child's susceptibilities.

A favorite subject for the children's drawing is one of the ethnological models by Dwight Franklin, of which there are two series. There is a series of three showing life in the remote regions of the earth, Esquimaux attacking a polar bear, Arabs and camels at an oasis in the desert, and a primitive home in the tropical jungle. Another series of six shows the development of prehistoric man. The child's interest in these things is at first one of romance, and then of interest in the life and art of these strange folk, from whose early struggles came the later art of civilized peoples. The history of man assumes a sort of unity when revealed in the museum exhibits, from the ape man through the stone ages, the early dynasties of Egypt, classical antiquity and middle ages down to our own day. Art museums have always embraced archaeology and the child is a natural archaeologist.

One expects the artist to go to nature for his inspiration, but in trying to instill a love of beauty in children, one has been in the habit of taking them first to the art of man, and art museums have ignored nature except as seen through the eyes of man. But the Children's Museum has taken nature as its starting point, trying to show those qualities in nature which man has found beautiful for design. It shows some examples of design, in costume or Oriental fabric, which have been inspired by the colors or patterns of the creature exhibited near it. As these exhibits are new, results cannot be reported; but judging from the eagerness with which the children adopt suggestions from the examples they find in the Museum, adapting the original idea to their own feeling and the needs of their own technique, there is a fair probability of the children's drawing butterfly patterns and moth-wing color schemes for their own use.

THE children's readiness to use pencil or colored crayons is of great importance, first, because drawing requires active attention to the work of art from which the child is working; second, because it increases the motor reaction to the contours and forms; and, third, because it gives the child a keep pleasure and a sense of ownership of the collection.

The Children's Museum does not work by itself. There is always a staff member at the desk who, though leaving the children to the pleasures of investigation and imagination, is alert to present a suggestion when she sees the child is ready for it—who, while seeming to watch, actually guides the children toward knowledge or appreciation, always through paths of pleasure, without which there is no experience of beauty. In this way it is sometimes possible to follow a child through several years, and to afford him needful guidance for his growth among the museum influences.

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## The Renaissance of Cotton

(Continued from page 304)



STUDIOS OF FAMOUS ARTISTS

No. 4. The above drawing shows the studio of Lydia Emmett, Member of the National Academy

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prints annually two hundred and twenty-five millions of yards of cotton goods; that controls sixteen thousand looms capable of producing over a mile of cotton material every minute night and day. I know several old and wealthy cities in America and England whose prosperity and security depends upon the cotton industry. Here are forces beyond our comprehension. Here are opportunities for the creation and production of objects of beauty infinitely greater than those enjoyed by the artist of any age or any people. Here is a power democratic and simple, flexible and accessible, to awaken and influence the imagination of men and women in every land on the globe. There is a greater potential force for good taste, sound aesthetic expression and impression, a higher power for universal service in the smallest cotton mill than in the greatest art school, or the most elaborate museum.

Until simple objects are beautiful, until common materials have charm and quality and distinction, until casual experiences, sights, and sounds are in greater accord with good taste, until we have done everything we can to bring about these conditions it is aimless to prattle about art. While a girl cannot get, with a small part of her weekly earnings, material for a charming cotton dress, while it is impossible or difficult to get curtains at a small cost that will make a room seem like a poet's imagination of a flower garden, our pretense to culture is a sham. Old masters should be preserved, antique furniture carefully collected; this is alright in its way, although it often feeds our sense of personal vanity rather than elevates our power of appreciation. But these things are not art in the true sense of the word, they are but a sec-

ondary phase of art. The real thing can only come when the materials offered for sale under normal conditions of exchange are beautiful and will be in their time objects of honor in the museums of the future. There is no excuse for a tasteless design. There is no excuse for an unsympathetic color, for an inartistic composition. We should no more produce a tasteless object, material of indifferent charm, than we should try to force through fraudulent methods upon the public a material that lacks quality, durability and service value. It is possible to be so indifferent to art as to be dishonest in commerce, and a bad design should have the same rating as the famous wooden nutmeg of the past generation.

This age needs beauty, color, seductive charm. The experiences of the last few years have been hideous. We are sour with war, with selfish politics, with taxes, with every form that greed, stupidity and ignorance take. We would have done with the whole affair. The ennui of our own tasks swamps us. The anemic result of the toil of others drugs us into indifference. The so-called buyers' strike, the lassitude of the purchasing public are but forms of expression of a higher taste than our industries are giving us an opportunity to gratify.

To the few men and the few industries who take a broader vision of the future, who are attempting to make better things, we should give our support, and no artist and no savant should feel himself above the task of bringing to these organizations and to these individuals every help that lies in our power. When we make cottons as beautiful as cottons were, the economic problem of cotton will be a purely academic question.

### Art Center Opens in October

**A**CLOSER union of fine arts and industrial life is the ambition of the promoters of the new Art Center, which is to be opened early in October at 65 and 67 West Fifty-seventh Street, according to an announcement made recently by its president, Mrs. Ripley Hitchcock.

Seven organizations devoted to the decorative crafts and the industrial and graphic arts have been incorporated under the name Art Center, for the establishment of a common home, with galleries for exhibitions and lecture halls, as well as offices for each organization.

"Our country is a great industrial nation without any industrial art," said Mrs. Hitchcock, "and not until we apply art to our industries shall we be able to enjoy the fine art of painting and sculpture. There is an increasing

movement among American artists toward alliance with 'commerce,' and we feel that it should be encouraged by teaching the public to appreciate really fine things in textiles, advertising and pictorial art and all other points where art touches the everyday life of the people."

The seven organizations associated in the Art Center are the Art Alliance of America, Art Directors' Club, New York Society of Craftsmen, Pictorial Photographers of America, Society of Illustrators, American Institute of Graphic Arts and the Stowaways.

The Center is incorporated for \$250,000, and a large proportion of its stock already has been taken by prominent art patrons, including Mrs. Willard Straight, Mrs. E. H. Harriman, Mrs. Harry Payne Whitney, Mrs. Frank Vanderlip and Otto Kahn.

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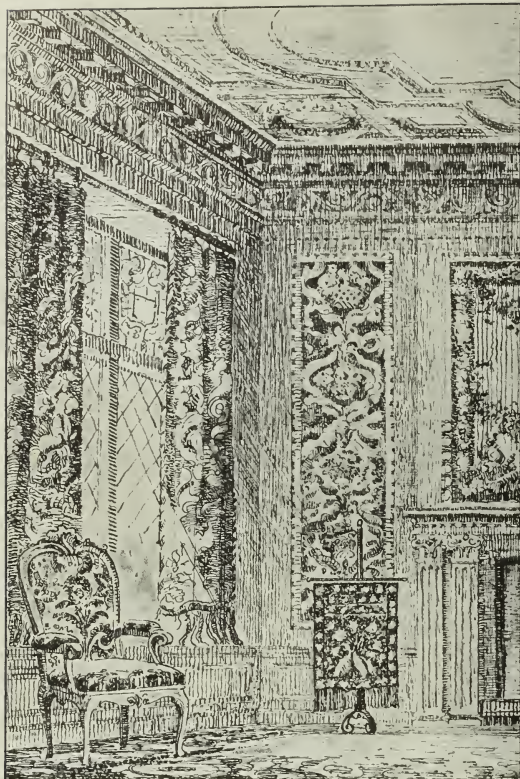
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## An Intensive Course in Dress Designing

THE Museum of French Art in New York is planning an intensive course in professional dress designing to begin October of this year. The course will be given in several sections at different hours to suit the convenience of students, who may select the most convenient time.

The course will include studies of the:

Evolution of Costume in France, examined chronologically, with modern applications constituting design based on the characteristics of various periods.

Costumes of other countries.

Creation of a Design on paper; cutting the muslin; carrying out the design in the textile with work on the form. (The processes used will be those actually followed in the trade workrooms, and the necessity of a thorough knowledge of cutting and draping, independent of sketching, will be shown, also the frequent impossibility of carrying out costume illustrations which purport to be designs. The difference between a "Dress Designer" and a "Sketch Artist" will be made clear, also the difference between designing and pattern cutting.)

Technical processes of the profession.

Draping on the form followed by cutting.

Construction of a pattern from the design, etc.

Finishing; stitches, etc.

Materials and textures. Embroideries, trimmings, laces, etc.

Color harmony, light and shadow, lines and their effect on the figure, contrast, effect with minimum of cost, effect of costume on age and appearance, etc.

Theatrical costuming, tailor made, knitted wear, day and evening gowns, wraps, fur, children's clothes, etc.

Ornaments for the hair; arti-

ficial flowers; jewelry; footwear, etc.; their relation to the costume.

Differences between designing for the wholesale trade and the retail trade; management of a workroom; economy in supplies, etc.

The frequent necessity of adapting foreign models if intended for Americans.

Methods for practical fashion drawing adapted to the use of the professional designer; also costume illustration; reproductive processes for sketches, etc.

How to use museums, libraries, documents, etc.

MERELY cutting after pattern or studying costume illustration will not make a designer; the keynote of the instruction will be to bring out the creative faculties of the pupil and produce individuality in design coupled with proficiency in the technique of the profession as distinguished from studying from costumes illustrated in papers or copying gowns of conventional and set forms, which happens when gowns are cut from patterns only. A pupil learning merely from sketches or by cutting from patterns is at sea if her own creation differs from the pattern.

Exhibitions of the pupils' work will be held; the attention of the trade will be directed to these exhibitions.

The Museum will furnish to the trade the names of pupils desiring employment.

The course will be directed not by theoretical designers but by actual and successful practitioners in the trade. Miss Clover Morgan, designer, will supervise the studies in draping, cutting, etc.

Inscriptions are entered at the Museum, upon payment of the fee (\$150), in advance, for the course; they may be mailed to or delivered by hand at the Museum, with the fee.

## The Otis Art Institute

A SHORT time before his death, in 1917, General Harrison Gray Otis, the distinguished journalist and proprietor of the Los Angeles Times, presented "The Bivouac," his Los Angeles residence, to the County of Los Angeles to be used for the advancement of Art in the West. His aims were broad and comprehensive, and included the fostering of the Fine, the Applied and the Industrial Arts.

The Board of County Supervisors came to the conclusion that the most effective way of realizing the intention of General Otis was by the establishment of a well-equipped and up-to-date art school. The undertaking was placed under the immediate control of the Board of Governors of the Los Angeles Museum of History, Science and Art, under whose supervision the spacious residence has

been transformed into a splendid studio building, whose picturesque grounds, overlooking Westlake Park, one of the most beautiful in Los Angeles, provide a delightful environment in which to paint the model out-of-doors. Located in a very desirable section of the city, the School is within easy access of numerous car lines.

The School will open on Monday, September 26th, 1921, and will close on Saturday, June 24th, 1922.

The aim of the School is to provide students with a sound technical training in the various branches of the Fine and Applied Arts; to teach them how to put this training to a practical use in the creation of a work of art; to develop their individuality and to encourage them to seek the highest degree of artistic excellence in every branch of art.



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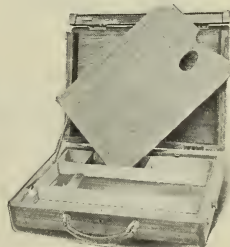
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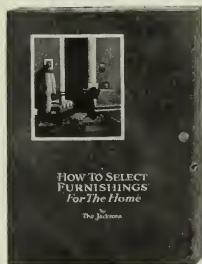
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## St. Louis Style Show Enriches Art of the Theatre

THE seemingly impossible has been achieved. For the first time in history, as far as can be determined, an open-air stage 110 feet wide has been successfully curtained, and because it is a contribution of the business world to the arts it is doubly unique.

Heretofore about the only device for concealing the operation of the scene shifters from the audience was the use of flood lights directed into the audience, which, by their very brightness, made the stage behind them dark.

The St. Louis Style Show Committee did not use this old method which was held in the Municipal Theatre in August. Visitors to the market from all parts of the country will behold a curtain which really conceals the stage as in the regulation theatre, and this curtain will part to reveal the wonders of fall styles and the accompanying entertainment now in rehearsal.

The problem of curtaining open-air theatres long has occupied the attention of those interested in their operation. The main difficulty early was found to be one of wind pressure.

For a curtain of this size, 110 feet by 17 feet in height, the wind pressure runs up into the tons, and one readily can realize that such pressure would collapse the ordinary curtain instantly.

THIS problem was overcome by an ingenious solution. It was decided to construct a curtain that would not attempt to resist the wind but would let it go through. Naturally, it would be impossible to elevate the curtain, and for such a wide space the old idea of sliding a flexible curtain on a wire could not be utilized.

Something else was needed, and in the substitution was found the successful method of constructing a curtain for the open-air theatre.

The old principle of the gateway at the head of the stairs to keep the baby from falling down was called in. It is the same fundamental of the elevator gateway and the hatrack that folds together. And its application to the problem here constitutes what is probably the largest construction of its kind in the world.

As stated, the curtain is 110 feet wide. To simplify the operation, it is made in two sections, or gates, each 55 feet wide. The curtain is 17 feet high when open and gradually gets higher, due to the principle used, as it closes, until it is 20 feet high when entirely closed.

The material is of spruce—air-plane material, long, straight-grain spruce lumber—which gives more strength per weight than any other material.

Each bar, or strip of spruce, has twenty-two points of friction, and this means that some special type of bearing to minimize the friction

had to be devised. The curtain has 242 of these bars, and double bearings are needed. Altogether nearly a thousand of these special bearings are used.

The curtain operates on eight rubber-tired wheels about 9 inches in diameter, that is, each half runs into the wings on four wheels. Five men handle each half, and the curtain parts in the middle, to run smoothly and evenly into the wings, until the entire stage is revealed.

THE whole structure is covered with strips of artificial green foliage. This foliage and the bars had to be pivoted precisely in the centre, and nearly 6,000 mathematically exact connections of this kind were made.

It is interesting to know how much of this foliage was necessary to cover the curtain. It runs into the hundreds of bolts and a great many thousands of yards. No one knows exactly how much the curtain weighs, but each gate, or half, weighs less than 2,000 pounds, and the opinion is that the whole weighs about 3,000 pounds.

Only one man among the carpenters, mechanics and engineers of the city approached on the proposition believed the curtain would work in the beginning. They all believe it now, for the curtain has been tried out and has proved highly successful.

In fact, the men who put the curtain up were afraid it would fall on them. But it didn't.

The curtain was made out in a vacant lot. A planing mill made the bearings according to specifications furnished, a blacksmith constructed the bolts, etc., but three men did the actual work of construction, among them a carpenter engaged for the purpose.

The whole thing was worked out before it was taken to the Municipal Theatre. It took about a day to cover the curtain with foliage. The erection of the stage itself took only a few hours, and the curtain has worked like a charm from the very beginning.

No attempt has been made to patent the construction. While the idea used is old, there is little doubt that the device, as a whole, could be patented. But the St. Louis market is willing to contribute its solution of the open-air curtain to the theatre at large.

Flint Garrison, chairman of the St. Louis Style Show Committee, is given credit for the idea, and the work was under his personal supervision throughout. Nothing was said about the plan publicly until now because, never having been tried before, he wanted to prove its success before making the facts public. It is a success and, as such, constitutes a unique contribution by a market to the art—a contribution that should be useful in a great many ways.

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MANY of the beautiful homes and gardens of America have been enriched by rare pieces from the Aimone Galleries. The collection is always changing. Annual pilgrimages to the Old World keep it ever new. When you are in New York, come to these Galleries as you would to a museum, with the same anticipation of delight. The present collection of antiques, Italian marbles, terra cottas and objets d'art, invites the largest expectancy. It is eloquent testimony to a 43-year-old service which has no peer in America to-day.

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## Summer Music in New York

A Review of the Passing Season

IN no previous summer have the music-loving people of New York been so well treated. Never before has there been such a hot-weather season of really good music, played by artists, in this city. And the response has been instant and most gratifying to all concerned, says the New York *Evening Post*. The public-spirited citizens who devoted their time, energy and money to the promotion of those remarkably good concerts in the Lewisohn Stadium have been rewarded by thousands of delighted auditors every night in the week; three times a week come the band concerts at Columbia University—it will be five times a week in a fortnight. The nightly attendance runs into five figures, and every night thousands more listen to the concerts at Starlight Park in The Bronx—all at prices ranging from nothing at all at Columbia to 25 and 50 cents in the other places.

And it's real music they are given. It is popular music, but not the kind of popular music thus mis-called by those who are not musi-

cians. It is not the popular summer-show stuff, which is generally in stencil form; nor the abominable jazz, which is not music at all and is already moribund, but the works of gifted composers, past and present—the wonderful harmonies of Wagner, the charms of the French composers, the splendor of the Russian school, the glorious strains of the waltzes of Johann Strauss, the melodic compositions of the Scandinavians, to say nothing of our own Americans, Herbert, Hadley and others. That is genuinely popular music.

LARGE as are the audiences—perhaps 25,000 nightly at the three open-air auditoriums in the city—they should be larger. There is no more room at Columbia, however, for the Green cannot hold all who try to listen to the excellent music by Goldman's Band. But the Stadium could hold more than the six or seven thousand who foregather there nightly. Every seat in that big amphitheatre should be filled. It's the cheapest pleasure in New York.

## The Plus Quality of Art\*

By JOSEPH BRECK

Curator of Decorative Arts

THE hand-work which gave such great value to the decorative arts of olden times can play but a small part, owing to economic reasons, in the industrial arts of our own time. For the great majority of us, our household furnishings must be made by machinery. Yet this is not so discouraging as some would have us think. Because much that has been produced by machinery is ugly we must not forget that machine-made industrial arts can be beautiful.

They must be beautiful if American manufacturers are to win supremacy, or even hold their own, in the international competition which is following the war. We have a great opportunity, but that alone does not mean success. When the choice is between two manufactured articles equally well made, at the same price, it is fairly safe to say that preference will be given by people of taste to the one which has in addition the quality of beauty. It is this *plus* quality of artistic worth which we must have more and more abundant in our American manufactures.

The responsibility of bringing this about rests with us all. We cannot leave it to the manufacturer alone. It is his function to satisfy our demand. But we are responsible for the nature of that demand and for the support we are ready to give it. If we are indifferent to art, our industries will be equally

indifferent. If we do not support the American manufacturer when he does create beautiful things, we cannot blame him if he gives up the effort. Now is the time to challenge and overcome this attitude of indifference before it works irreparable damage.

How to do it? Every time we buy a piece of furniture, a curtain for the window, a rug for the floor, any object in which the element of beauty may enter, we must insist that it be beautiful, and we must give made-in-America goods their fair chance. Insist loud enough and long enough and in large enough numbers and retailers and manufacturers will hear us. Only we must also know what we are insisting about.

HERE is where the museum comes in. In familiarizing the public with what is beautiful in the arts of decoration, the art museum makes perhaps its most valuable contribution to the public weal. Through its magnificent collections of decorative art, the Metropolitan Museum of Art is doing just this. It is offering to its thousands of visitors an opportunity, unparalleled in this country, for the study and enjoyment of the many varieties of beauty which are possible in the industrial arts. And through the widespread influence it exerts upon public taste it is helping to "win the war after the war."

\*Metropolitan Museum Bulletin



Between Two Fires, by Frank D. Millet, the American painter, who was lost with the Titanic; in the Tate Gallery, London



The Angelus, by Jean Francois Millet, for which the painter received \$360 and which sold for \$150,000; in the Louvre, Paris

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COMMISSIONER whom we recently sent to Europe found that conditions in the art world there and the rate of exchange made it possible to buy a limited number of portfolios of Twenty Masterpieces from Famous Galleries at a price far below their actual cost.

These reproductions have the beauty, the richness in coloring, of the originals.

Many of the paintings represented in this collection, like "The Angelus" and "Ruth and Naomi," have suffered heretofore from inadequate reproduction, so that only those who have seen the originals can appreciate the beauty of the faithful reproductions of the Twenty Masterpieces.

The possession of this portfolio gives you an art collection of your own, made up wholly of masterpieces which you can study and enjoy at your leisure.

You will not only become familiar with the work of great artists, but you will constantly be discovering in each painting new beauties and charms, for it is this quality that makes the masterpiece.

The Twenty Masterpieces vary in size from 13½ by 32 inches for the panels to 24 by 32 inches for the larger paintings.

They are contained in a handsome portfolio, 25 by 33 inches in size, with deep flaps which perfectly protect the masterpieces.

### The Twenty Masterpieces in the Portfolio

- Crossing the Brook, by J. M. W. Turner; National Gallery, London.
- Flatford Mill, by John Constable; National Gallery.
- A Girl With Doves, by Jean Baptiste Greuze; Wallace Collection; London.
- Hope, by George Frederick Watts; Tate Gallery, London.
- Equestrian Portrait, by Landseer and Millais; Tate Gallery.
- The Bath of Psyche, by Lord Leighton; Tate Gallery.
- The Dog in the Manger, by Walter Hunt.
- Mother and Son, by H. W. B. Davis; Tate Gallery.
- Colt Hunting in the New Forest, by Lucy E. Kemp-Welch; Tate Gallery.
- Between Two Fires, by F. D. Millet; Tate Gallery.
- The Sisters, by Ralph Peacock; Tate Gallery.
- "O Mistress Mine," by Edwin A. Abbey; Liverpool Art Gallery.
- The Far West Coast, by J. H. C. Millar; The Greenwood Collection.
- Dante and Beatrice, by Henry Holiday; Liverpool Art Gallery.
- Blossoms, by Albert Moore; Tate Gallery.
- Fast Falls the Eventide, by B. W. Leader; Liverpool Art Gallery.
- Ruth and Naomi, by Philip H. Calderon; Liverpool Art Gallery.
- The Angelus, by Jean Francois Millet; The Louvre, Paris.
- Madam Le Brun and Child, by Madam Le Brun; The Louvre.
- Glen B'rnan, by Sir John E. Millais; Manchester Art Gallery.



The Bath of Psyche, by Lord Leighton; in the Tate Gallery, London.

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NO building is more weather-proof or fire-safe than its roof. Any structure that is roofed with materials susceptible to fire or weather conditions is not only an uncertain investment but an actual menace to health and life. Fire plots its course from one inflammable roof to another, and unless there are roofs that raise a barrier to the progress of the flames the property owners of the neighborhood are carrying a big fire risk, and the buildings constitute a great menace to the community.

That a realization of these essential facts has been driven home in recent years to real estate dealers, housing experts, home-owners, architects and contractors is shown by the tremendous increase in the production of patent roofing during the past twelve years as contrasted with the production of wood shingles in the same period. During this period patent roofing advanced from 8,200,000 squares in 1908 to 30,600,000 in 1919, while red cedar shingles slumped from 8,700,000 to 7,400,000 squares. The roofer's square equals 100 square feet.

There are in the United States over forty factories engaged in the manufacture of asphalt shingles and prepared roofing, representing with their allied interests an investment of more than \$150,000,000. It has been conservatively estimated that the daily output of these factories exceeds 7,500,000 square feet of finished material.

TWENTY-FIVE years ago comparatively small quantities of asphalt roofing were manufactured. Many roofs of this material, however, have lasted for over 20 years and asphalt shingles are now generally guaranteed for a period of 10 years. Time has demonstrated the durability of asphalt and its propensity to "stay alive," and not to harden unduly through loss of volatile oils. As compared with other bituminous roofings it shows less softening in hot weather and more pliability during cold weather. Contraction and expansion under changing weather conditions have been found to give practically no trouble and there is little danger of cracking and breaking. The introduction of asphalt into the manufacture of prepared shingles has made the rapid advance in the use of the new roofings possible.

Asphalt shingles are usually manufactured of rag or asbestos felt, thoroughly saturated with asphalt. On top of this is placed a heavy coating of harder asphalt which thoroughly waterproofs the shingles and into which, while hot, is rolled mineral matter, such as crushed slate or feldspar, colored green, gray, red or brown, as desired. This roofing is much less inflammable than the wooden shingle and its use is now permitted in restricted districts in which wood

shingles are prohibited by the fire regulations.

When an asbestos felt is used in the manufacture of asphalt shingles they are extremely fire-resistant and "non-combustible," and take the same rate of insurance as slate, metal and tile. Slate weighs from 650 to 800 pounds per square foot, while tile weighs between 950 and 1,200 pounds. The asphalt shingles average 220 pounds per 100 square feet, or about the same weight as that of wooden shingles. Prepared roofing in rolls varies from 35 to 100 pounds. The asphalt shingles wear for 10 to 15 years and do not curl or "lift up," blow off the roof or flap in the wind.

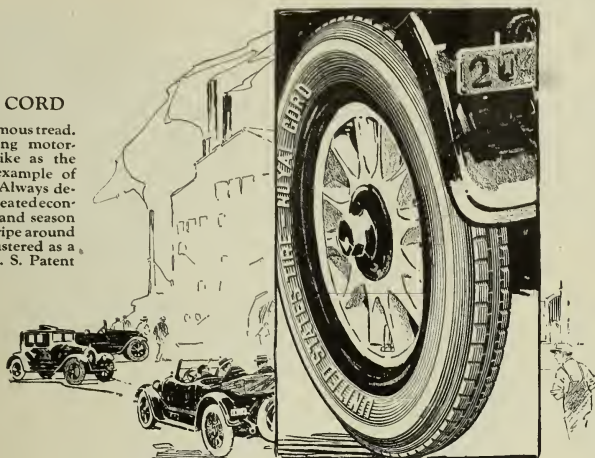
THE graceful, free lines of a shingle roof have been so intimately associated from pioneer days with the architecture of American houses that the shingle roof can almost be called the national roof for the American home. No roof construction offers so many varied effects or permits such artistic treatment as the shingle.

The new home not only merits a roofing that will enhance its architectural beauty, but it should have protection from fire and permanence under variable weather conditions. This is made possible by the asphalt shingle. With a liberal field from which to make selections of color, shape and methods of application, a roof of artistic appearance, as well as of long durability, can be chosen by the home-builder or his architect from among the many types of asphalt shingles and other prepared asphalt roofings, of which there is a wide variety, designed to meet different requirements. These sheet roofings are manufactured from woven or felted fabric saturated and coated with asphalt. They may be obtained either in flat sheets or rolls of suitable length, and of single or multiple ply fabric, according to the requirement of cost and durability. Some of the sheet roofings are surfaced with mineral matter such as sand, gravel, talc, slate and feldspar, some are manufactured with a laminated surface, and some to imitate shingle structures of various designs. Many of these decorative roofings have become very popular in recent years and are less expensive than shingles.

"Roofing" constitutes an important branch of a much broader field of engineering, known as "waterproofing," in which asphalt has for thousands of years played an important part. The ancient Egyptians were able to preserve their mummies in good condition to the present day by wrapping them in fabric saturated and made waterproof and weather-resisting with asphalt. Modern ingenuity has discovered no material better adapted to waterproofing and preserving its present-day structures than asphalt.

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People have accepted U. S. Royal Cords as the tire that all other tires are measured by today. The *par quality* tire at a *net price*.

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When they turned their backs on “discount tires”—and *went to quality and stayed with quality*.

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Let a reputable manufacturer and his reputable dealer take responsibility for your tire economy. Instead of taking it yourself—as “discount tires” make you do.

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everywhere*

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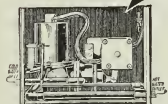
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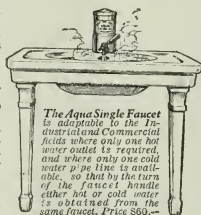
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## Are Actors Artists?

By ROLAND WOOD

I CAN imagine with what feelings many actors will pick up this essay—the wrath with which some of the "Lambs" will note its title. How dare a critic, a poor critic, write such blasphemies? As if we did not all know that all actors must be artists.

Yet why grow hot about a mild discussion as to the place of actors in the cosmic scheme? An artist, after all, is not a god. He is a man, or, at his best, a superhero. A banker, or a butcher, has his place, too, in this weary world of ours. It is less brilliant, but perhaps not less important, than the artist's niche.

And everything that seems to throw a doubt on the true standing of the actor may be applied, with equal fitness, to the critic. In other words, if actors are not artists, for the same reasons critics also are not artists. (The question I have raised is academic and one to which there may be various answers).

I have no wish to wound or injure actors. The crushed tragedians and the "Mas-tu-vus" may tire me now and then. Yet I can bear with them. I owe them no dark grudge.

But I confess it seems to me high time we ceased to view them as a class apart. Our adulation of our actors goes too far. It might be much more wisely lavished on our artists.

To begin at the beginning, What are artists? Are they creators, as some think, or just interpreters? Can they be strictly said to have created anything? Or do they merely shape and synthesize what is?

It is quite plain that artists go to nature for the material out of which they make their works. They interpret and combine, arrange and re-arrange, not what they have created, but what is. "Art is selection," is one way of stating things. "Nature (or life) as seen across a temperament" is another. Both definitions rather dodge the point. But both help largely to clear up the issue.

Most artists would no doubt admit, offhand, that they do not, in the true sense, "create" at all. The utmost they can do is to interpret. The painter, more especially, admits that he interprets life, or nature, as he sees it. The most that even Whistler claimed, I think, was that he helped to take the grossness out of nature.

The actor and the critic both interpret, not their own work, but what the artist has composed. A play, a book, a symphony, a picture, a building, or some other work of art. They are, in brief, no more than sub-interpreters. And, therefore, they can only be sub-artists.

This hits me just as hard as it does Bernhard. It hits all critics

and affects all actors. It hits the singers, pianists, dancers, violinists, all who, in fact, interpret real interpreters. Nor does it make me think the less of Bernhardt, or of such writers as Lemaître and Grein and Brandes.

The actor may illuminate his character. He may assist the author to explain his meaning. But when he talks about "creating" this or that part, he talks nonsense. No one creates—except the Power of Powers. The dramatist evolves his plots and characters out of his brain—a fact—and what he finds in life. If he has genius (as, alas, he rarely has) he re-arranges, or arranges, his material so effectively that he appears, to those who are not very critical, to have created something new or something beautiful. Then comes the actor, whose right task it is to devote his flesh and blood, his voice and brains, to the expression of the character devised (but not created) by the dramatist. If he attempts to overstep this task, he errs. He should content himself with being a sub-artist.

The greatest artist, even a great poet, does not create. Dante gave shape to facts—his dreams and visions. Hamlet was fashioned out of man, or men. The critic in his turn explains the poet, if he has wit and heart and sympathy enough to do so much. The composer translates moods, emotions, dreams—all things that are—into tonalities. Then the musician—and the singer re-translate. At all events, that is their proper function though in effect they often get things sadly twisted. For some are apt to set their personalities above the work of art they should interpret.

Our morbid love of "personality" in acting spells havoc in the values of our drama. We put the cart before the horse. We set sub-artists above artists. For this our critics are, in part, to blame. They have kowtowed so long to actresses and actors that they have led them to suppose themselves creators. Hazlitt and Lamb, at times, did much the same. But no French critic falls into such blunders. All that Sarcey and Lemaîtres gave the actors was a few words of praise or blame and comment. They analyzed the plays they went to see. They did not mix up non-essentials with essentials. Our critics tell us more of Ethel Barrymore than of the comedies in which she fills her part. The grave of Mme. This or That or Mr. Thingumy, when they should talk about the authors and their characters.


AN interviewer once asked Sarah Bernhardt (I was present) what she regarded as essential to success in acting. The grande tragedienne answered, after some reflection, "first, a beautiful voice,

(Continued on page 342)

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The prizes will be as follows: \$100 first prize, for ideas in advertising women's apparel; \$100 first prize, for ideas in advertising fabrics; \$100 first prize, for ideas in advertising men's apparel; \$100 first prize, for ideas in advertising costume accessories; \$100 first prize, for ideas for advertising financial institutions.

To that first prize which, in the judgment of the jury, is pre-eminent in these qualities, an additional prize of \$100 will be awarded.

There shall be sixteen honorary mentions, including sixteen prizes of \$25 each, for such design and copy as possess, in the judgment of the jury, selling force, originality, artistic merit and technical excellence second only to the prize winners.

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York City. Contest closes November 21, 1921.

The purpose of the Fairchild Publishing Company's competition is to develop and encourage interest in the problems of advertising as these affect the fabric and apparel industries. This competition is freely opened to everyone. Text or drawing, or combination of text and drawing will be acceptable. We wish to include both the artist and the copy writer. Material submitted to the jury may be the work of a single individual or the composite effort of two or more individuals working together on the complete presentation of an idea. All material submitted, whether winning a prize or not, remains the property of the contestants. Each design must be marked clearly on the back with the name or the names of the contestants, the address, and the price at which this design may be sold. No entrance fee will be charged, nor commission in any form accepted.

The members of the jury are: Charles Dana Gibson, Chairman; Stewart Culin, Curator, Brooklyn Museum; Arros Stote, N. W. Ayer & Son, Philadelphia; Joseph A. Judd, President Joseph A. Judd Publishing Company, ARTS & DECORATION, New York; Edward Penfield, President Illustrators' Association; M. J. Vogle, Advertising Manager, Bonwit Teller & Co., New York; M. D. C. Crawford, Fairchild Publications, New York; Owen Rossiter, Display Manager, William Filene Sons Co., Boston; F. W. Cowlshaw, Advertising Manager, R. H. Macy & Co., New York; John Sullivan, Secretary Association National Advertisers; Salem Baskin, Advertising Manager, B. Kuppenheimer & Co., Chicago; Rowe Stewart, Business Manager, Philadelphia Record, and President Association Advertising Clubs of the World; Charles M. Connelly, Advertising Director, Cluett Peabody Co., Troy.

## An Exhibition of American Art Objects

THE Burlington Fine Arts Club of London has recently held an exhibition of objects of indigenous American art. The pieces on view were selected from the collections of forty-one private individuals and from the museums at Oxford, Cambridge, Liverpool and Warrington. An elaborate catalogue, containing a useful summary of the archaeology of Middle America and western South America, by Mr. T. A. Joyce, has already been published, and an illustrated edition is contemplated in the near future.

Of special importance were the Mayan and Peruvian exhibits. The former included objects from the remarkable collection of Mr. C. L. Fenton, who for many years was British consul in Guatemala, and

also Mayan ceramics collected by Dr. Gann and now in the Liverpool Museum. This institution also loaned the Mexican manuscript known as the Codex Feyer-vary-Mayer. The Peruvian exhibit, which contained many fine specimens of Nasca ware, was based largely on the collections of Mr. J. Guthrie Reid and Mr. L. C. G. Clarke.

The American visitor was impressed not only by the importance of the specimens shown but also by the fact that the greater part of these objects were in private hands. That the Burlington Fine Arts Club should undertake such a show may be regarded as mute testimony to the growing appreciation of the artistic value of American antiquities.

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## Are Actors Artists?

(Continued from page 338)

and what she regarded as the most important assets of a "would-be actress." The grande tragedienne, after some reflection, answered this "First, a good voice, and, next—proportion." And by proportion what she meant was the ability to see the true relation of the actor to the drama.

If only critics understood such things more clearly they would not write such rubbish as they sometimes do.

How can we wonder if our actors see themselves, not as sub-artists, sub-interpreters of art, but as great artists? They have been perched upon their pedestals by critics. And no one likes to throw away his godship.

All actors should be servants and not masters. When they replace the author's meanings with their own, they should be called to order. They may be super-actors, Duses, Bernhards, Irvings, but they are not creators. And they are sub-artists. If we have "Hamlet," let the Dane be Shakespeare's Dane.

Yes, I admit, we can't all fathom Shakespeare. We have not yet agreed as to the sanity or madness of his Hamlet. But actors, as a rule, know less of Shakespeare than the average thoughtful student. They love to foist themselves, their "personalities," on characters devised and drawn by poets. Hence poets, here and there, have balked at actors and written plays for simple marionettes.

But we, who go to plays, have done our share to steep the actors in their self-delusions. We see our Barrymores and Cohans far more plainly than we do the plays. What follows? By our foolish mental attitude, we wrong the artists, the constructors, of the drama, and lend preposterous values to the players. The incidentals blind us to the essentials of the stage and art. We talk of actors and forget to think of characters.

I HAVE no quarrel with our worthy Thespians. Some I have liked and loved. Some I admire. When, in my craving to express myself, I waste a year or so on a great play, I do not dream of wooden marionettes. I think of actors. Those marionettes may do for Tony Sarg, and, as we know, they once pleased Maeterlinck. But even Maeterlinck now writes for actor folk. There is no money in the puppet-play. The playwright also has his bills to pay, his wife and children to support, his clothes to buy. The artist and the actor need each other.

Some actors are "such stuff as dreams are made of." A few are dreaming more of fame than gain. These I respect, though they delude themselves when they assume that they are surely, truly artists. It is much better for themselves, for us and art, that they should nurse their fancies. There are too many actors who have never

dreamt of anything less tangible than contracts.

To me it seems worth any actor's while to have the ambition to interpret Lear or Hamlet. But what of those who see in all their characters mere pretexts for exploiting personalities? And what of all the thousands on the stage who have no right to be regarded as real actors? The rank and file treat acting as a trade, a means by which they earn their bread and butter.

Three-fourths of those now living by the stage, would have done well if they had never thought of acting. To be an actor one needs an aspiration and training and what is implied in temperament. One should have more than the common, crude instruction which, in our Public Schools, is misnamed education. One should have lived and loved and suffered in the world. One should have mastered English and—yes, one should feel the spell of music. Is this too much to ask of any actor? Especially of those rare, ardent souls who talk of art in acting?

THE stage will teach them most of what they lack? It may. But why offend the stage (and possibly one's audiences) by letting "actors" outrage English and good manners? We have no schools in which young actors can be taught the fundamentals of what they would call their art. The tyro has to trust to his stage-manager and to such intuitions as may have been born in him.

Art, acting, artists, actors, super-actors—we should discriminate between them—not them. Let us be modest, you who act and we who write to you. We stand together, on the sacred skirts of art, if we are honest and devoted to our tasks.

But the real artists are the poets, painters, architects, composers, sculptors, who interpret truth. And God or Nature only, I believe, created what they re-arrange as art.

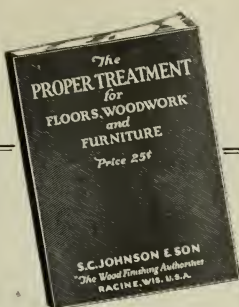
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*What Style for the Country House?*—BY JOHN T. BOYD, JR.

*Contemporary British Art*—BY ALBERT E. GALLATIN

*Developing a Logical American Country House*—BY HARVEY M. WATTS

*The Art of the Camera*—ROBERT ALLERTON PARKER

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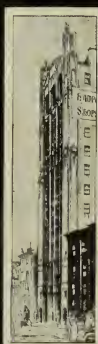
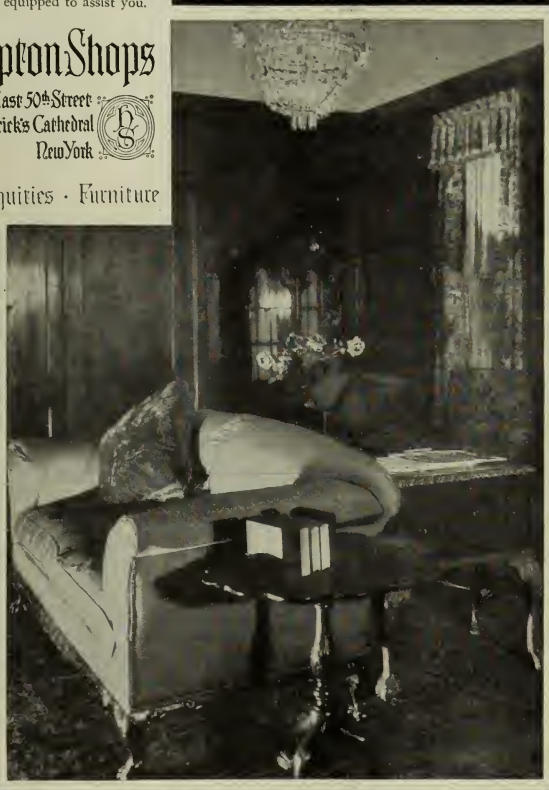
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The residence of P. C. Orvis at Scarsdale, N.Y. Albert Joseph Bodker, Architect

OCTOBER, 1921

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Velazquez

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WHEN Philip IV came to the Spanish throne in 1621, the country's finances were nearly exhausted; famine, untilled fields, and idle looms had brought distress throughout the kingdom. Philip's unbounded extravagance and disastrous foreign policy drew Spain into the Thirty Years' War, yet the profligate ruler is remembered chiefly as "the greatest patron of authors and artists in Spain's golden age of social and political decadence."

Nobles and churchmen, still rich with government plunder, amassed enormous collections of works of art as a matter of policy. From each viceroy who visited the court, Philip's minister, the arrogant Olivares, exacted "some little present—a gem, a painting, silverware, tapestry, glass, cabinets, illuminated texts, ivory carvings, clocks, mirrors, medals, marquetry,

silver repoussé work." Philip's brother Fernando, Governor of Flanders, sent beautiful Flemish tapestries; it is said the tapestries of the Alcazar were "far finer than those of the French crown, and numbered about eight hundred." The Medici sent not only statues and paintings, but engineers, musicians, and architects, thus giving Spain something of the Florentine "glow."

The marked recrudescence of Spanish ornamentation, expressed in the mode of women's dress, jewelry, furniture and textiles, may be in some measure a reflection of the "glow" of Philip's time. Certainly a number of the Decorative and Upholstery Silks displayed by Cheney Brothers are apparent to the discerning as reproductions or adaptations of fabrics designed centuries ago in Spain.

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PRESIDENT WARREN G. HARDING  
By Walter Tittle

# ARTS *and* DECORATION

*A Magazine of the Fine and Industrial Arts*

ARCHITECTURE · SCULPTURE · MUSIC · PAINTING  
DRAMA · INTERIOR DECORATION

VOLUME XV



NUMBER 6

October, 1921

## What Style for the Country House

*A Logical Discussion of an Old Question*

By JOHN TAYLOR BOYD, Jr.

STYLE is as old as architecture itself, yet it is the one element in the art which causes the most disagreement. If once the truths of style were understood, most of the existing confusion in architecture would be cleared up, and the modern world would be far along the road towards its goal—an architecture which is fit to rank with the greatest achievements of the past.

In the historic periods of beautiful architecture, conceptions of style were different from those until recently prevailing—and still prevailing in many quarters. According to certain modern opinion, style is a matter of personal whim or of intellectual caprice—a costume lifted from any time or period, or else invented abstractedly in the brain of the architect—a gay dress to be donned for the occasion, much as one goes forth to a Harlequin ball. This theory of style is a Victorian conception and is one result of the intellectual revolution of the 19th century, which, whatever it may have benefited science, almost destroyed art by scattering its great historic traditions. Misled by a naturalist philosophy, the artist tried to be scientific, and, dabbling in experiment, he sought to create a style of his own. That this little private style of his own was contrary to his neighbor's, and that the public stood puzzled between the two, until, becoming hopeless over the confusion in art, it discarded art altogether as something too frivolous for a serious world—all this did not disturb the artist. But the disagreement threw art into chaos, from which it is only beginning to emerge in this the first quarter of the 20th Century.

No such intellectualism nor such unbridled individualism inspired the old build-

ers and craftsmen in the great periods of the past. To them, style was a serious, vital thing, although they hardly knew it by the name. They scarcely had any formal reasoned theory about style, but took it as nothing more than a part of the day's work. In a sentence, they thought of style as simply the traditions of their art—those customs and habits of design, and usages of form which were current among artists and craftsmen, and among the more intelligent part of the public who fostered the arts. These traditions and habits of design and the particular series of forms in which they were expressed were arrived at in the most direct practical manner. People experimented

on actual buildings, criticised the results of their efforts and noted those types of designs and those particular forms which best survived the test of trial. These successful designs and forms were tried out again on new buildings, again modified and perfected until they met perfectly the needs of place and of the time. Finally—sometimes after generations of careful work—these ways of designing and the perfected forms became a body of lore, of craft, of opinion, a tradition or, as we call it, style. The style, or traditions, were handed down from generation to generation, from group to group and from artist to artist. The precepts were the common property of all artists and

craftsmen, and each individual artist sought to apply them to his own particular problems. The abler the architect, the more imaginatively he used the style, creating master-works. If he was a supreme architect like Bramante, he stamped his own personality on the style of his time, and, if a genius, he perhaps even changed its whole course, as Brunelleschi did when he ushered Renaissance architecture into the world; or a Michel Angelo did when he fathered the baroque style. But such modification of style by individuals is very rare. It is rather the group action of artists which has turned the current of the stream of style to meet particular needs.

Such were the simple, direct methods of the artist in the great periods of the past. The need of the modern art world is to get back to this honest, unself-conscious method of design. Already American architects have progressed far towards this goal, but a false opinion often handicaps them. This opinion is strongest in quarters which pass for being most ad-



*A low-pitched tile roof, stucco walls and incidental iron work bespeak the villa type, of Latin derivation, Italian or Spanish as the case may be*





The earliest New England type, of Elizabethan origin, had a roof which was sharply pointed, and an overhanging second story. Harry B. Little, Architect



The Connecticut type of New England house was free of all architectural affectation, and essentially a country dwelling. Dwight James Baum, Architect

vanced—I meant the extreme modernists—but, when analyzed, it turns out to be only an Old Victorian error. Without arguing the matter further, one may point to the work of American architects who are creating a vital architecture, meeting modern problems of life in a beautiful, original manner—in a word creating a native art. This house architecture, particularly in the country around Philadelphia and in Southern California is the finest architecture in the modern world and will soon take rank with the great domestic architectures of the past. True enough, it is hardly yet appreciated, particularly by artists who are architects, perhaps because it is too modest, too unconscious, too much in the old method. Yet this is precisely what makes it valuable and which marks it as almost the first budding forth of true modern American art. As such it deserves the interest of all artists, whether or not they are architects, who may find in it help in their own problems.

This house architecture indicates—if indication is needed—the ancient conception of traditions of style. These traditions should be understood as clearly as possible, although—and I cannot emphasize it too strongly—any



The southern plantation owners, imbued with the "classic ideal," created the stately colonnaded type which is one of our finest American architectural traditions. McKim, Mead & White, Architects

formal statement of the principles of style, such as is presented here, is not intended to replace the old intuitive customs of artists as I have described them. It is only meant to throw new light on them and particularly to interpret the old spirit to the modern mind, overspecialized, over-realized, as it too often is, and, consequently, apt to overlook the obvious.

Coming now to consider style thoroughly, one may recognize that more of the elementary factors of it are now commonly understood.

These relate to those structural and economic and social requirements which writers have for many years treated as influencing the design of buildings. Briefly stated, they mean that a house is planned to meet the needs of the lives of the people who live in it, and that, particularly in the floor plan, it becomes a mirror of the social customs and personal taste and of the economic background of its occupants. This idea in practice may be extended greatly, and may be carried out with that imagination and charm and sensitive discrimination which make of a house a work of art. For instance, one's house should be in keeping with the kind of life one leads. A man should not build a house in the mediæval spirit, or one in the style of royal France unless, in the first case he leads a highly colored, individual life, of picturesque conception, or in the second case, one of extreme elegance and sophistication. The same way, an Italian villa is apt to be in bad taste in a New England village or in a Philadelphia suburb, and a very cityfied type of house would be an affectation in a rustic neighborhood.

This consistency in design and form, which begins with the relationship of house to its setting should be carried out to the last detail



The New England gambrel was steep in pitch, with its shoulder not so close to the ridge as in the Dutch Colonial type. The sidewalls were either shingled or lapboarded



A direct derivation from the Dutch Colonial farm houses of New York and New Jersey. The most graceful of all gambrel roof profiles. Alfred Hopkins, Architect





*The large English country house has been very effectively re-created in this country, and its lack of native prototype is more than offset by the Anglo-Saxon tradition and by the inherently picturesque qualities of the type. Walker & Gillette, Architects*

of garden planting outside and furnishings and fixtures and decorations inside. Absolute unity is the essence of a work of art. Therefore it is a sad mistake to design a house in the spirit of craftsmanship—which means originality and hand workmanship in every detail—and then place in it inartistic and cheaply made commercial furniture, hardware and lighting fixtures. The result is not architecture at all, but a kind of faked stage scenery.

Another principle demands that a house be true to its geographical setting. This is a fact which people have realized in a way for sometime past, and will be considered later. Here one may point out that a southern type, such as the Italian or Spanish, goes best in a southern setting, while an English type is best for a colder climate. The southern house has an open plan, with a low sloping roof or a flat roof, while the northern house has a more compact arrangement of floors, rooms and windows excluding the weather and outdoors, and a steep roof to shed snow and frequent rains.

All these truths, obvious as they are, are fundamental. For some time architects have been carrying them out, and critics have thoroughly written on their various aspects.



*The smaller English country house has afforded an admirable point of departure for much of our country and suburban architecture. Lewis Colt Albro, Architect*



*The sound type of Tudor origin, of brick and stone, with leaded casement windows, has been popular in this country. Albert Joseph Bodker, Architect*

However, many of these writers have been of a scientific or archaeological cast and they have not considered style enough from the viewpoint of the artist. When this is done our ideas of style at once become clearer and throw a new light on the whole problem.

Conceived from a purely artistic point of view, style centers about the relation of a house to its setting. Just as a beautiful picture needs a beautiful frame to complete it, so also does a house require a setting that is in absolute harmony with its design in every element. And—unlike a picture—since the setting can rarely be changed to fit the house, the house must be designed for its setting. The landscape, if the house is in the open country, or the neighborhood, if the house is surrounded by other houses—should be studied to insure that the design of the house will harmonize with it. The masses, shapes and lines of the house must fall in with the contours of the land, and its colors should be exactly those which harmonize with the colors of foliage and of the earth and which stand best the quality of the sunshine of the region. Indeed it should be evident that there is really no distinction be-

*(Continued on page 400)*



*The house of Latin derivation is at its best in a Pacific Coast or southwestern environment. Robert David Farquhar, Architect*



*Country houses of Spanish or Italian origin have been adopted with great skill by American architects. Albert Joseph Bodker, Architect*





The vicinity of Philadelphia has developed a logical type of American country house in which there is a basis of early local origin, colloquial use of materials and a practical adaptation to modern living conditions

*House for Mr. Caleb Milne, C. A. Ziegler  
architect*



*The significance of this type of country house, characteristic of Pennsylvania, lies in its distinctly "livable" qualities. House for Mr. Caleb Milne, C. A. Ziegler, architect*

# Developing a Logical American Country House

## *A Tribute to American Architects*

By HARVEY M. WATTS

SIR JOHN FOSTER FRASER, who suggested in the May number of *ARTS & DECORATION* that the real symbol of America was not the Stars and Stripes, but "the American bathroom," builded better than he knew in seeking to understand and explain American domestic architecture, though he immediately qualified the compliment by asserting that the American country house lacked individuality and had not quite come into its own. As for this one can easily receive this dictum serenely, since the average European discoverer of the contributions of America to the art life of the world has been wrong for generations and his capacity for being wrong apparently is in due proportion to his ability to generalize from a few facts.

There was a time, and not long past, either, when no distinguished European architect or publicist hesitated to declare that our skyscrapers were an abominable invention, devoid of beauty and only worthy of the contempt of those in touch with old world taste and old world culture. But a reaction set in on this line nearly twenty years ago and those who had burned their fingers by incontinently rejecting the skyscraper have been succeeded by those who, although they may have come to scoff, have remained to praise and admire. Consequently, as Sir John Foster Fraser revealed in his own case, it is now the thing everywhere to admire American skyscrapers, not only as engineering problems but as things of sheer architectural beauty which more than match the great achievements of the past in Europe and which in their final analysis have been held (by no less persons of distinction than Mr.

Balfour and Señor Blasco Ibanez) as making one feel proud and exalted that human beings are capable of such splendid work and that taste and skill have been given an opportunity beyond any other at any time in the history of civilization to set up these marvels in steel and stone.

With this reversal of the casual current contempt with which the skyscrapers were first received by the old world, and by those over here who felt they must repeat the æsthetic prejudices of the old world in order to justify their own *précieuse* point of view in mind, we can be prepared at any time for the reversal of the attitude, partly revealed by Sir

John, that the American country house, the suburban house and the city house and the small town house, while it may be a model of creature comforts and sanitary and hygienic conveniences, has not yet reached that finest of all the flowering of art by which inner utility is revealed in outward beauty. Since we know our own in every degree of development that hard necessity or ample fortune has made possible, it has been plain for two generations and more that the foreign observer who could not find individuality and beauty in the American country house and in its garden accessories simply did not want to find it. For the astonishing thing is that individuality far

beyond the mere repetition of approved styles of domestic architecture imitated from the best European examples, which have given a reputation for picturesqueness if not for comforts for centuries to the various houses and homes of our forebears across the water, has been the part and lot of the American house, the American country home from the earliest days on.

Moreover, what was done simply by the colonial village and town carpenters and builders under the stress of pioneering necessity, and without the aid of professional architectural advice, has yielded the country over such a variety of excellent types suited to the climate and the very social and even the political outlook and life of America that all we have to do if we want to secure an individuality that is never without charm and has always been practical, convenient, and comfortable, is to develop what might be called the "vernacular" in our country house architecture and stick to it, with no fear of monotony either,



*A typical early Philadelphia doorway revived in a remodelled house for Mr. Wistor Morris. R. Brognard Okie, architect*

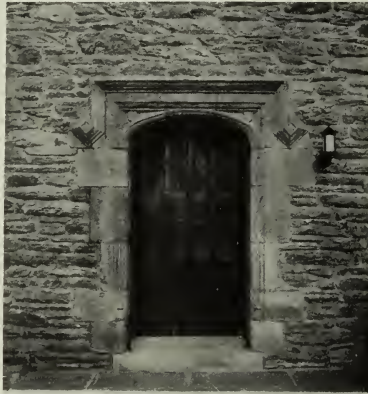




*In this house for Dr. George Woodward, at St. Martins, near Philadelphia, H. L. Duhring, the architect, evolves a type which has the background of the best traditions of the English country house, adapted to distinctly modern and American living requirements and local materials*

since the conditions incident to life in New England, the Middle States, the South, the Middle West, the Mountain regions and the arid sections of the country in the Southwest and the Pacific coast have made for such infinite variety as to give the gifted American architect an opportunity not within reach of his brethren abroad.

That the American architect in developing the country house in America functionally adapted to its site on the owner's social outlook has achieved an even greater triumph than in his handling of the skyscraper, no one who has traveled the country over and realizes the extraordinary effectiveness of what we roughly classify as suburban life can deny. For one thing, the American architect and the earlier builders have had to meet climatic factors that the European architects never attempted to solve, or if they did so, solved them in a most unsatisfactory manner. The mere fact that the American country house in almost any part of America is compelled during the year to experience the dry heats of Sahara, the humidities and the high temperatures of Calcutta, with zero weather and the high winds and the continental winter chill of Labrador and Greenland makes the professional success in meeting these problems Winter and Summer, Autumn and Spring, which we take as a matter of course, one that is the greatest



*The two details above reveal a new and vigorous influence in American country house architecture—English in origin, but colloquially rendered. House for Dr. George Woodward, St. Martins, Pa. H. L. Duhring, architect*

tribute to the American architect. The fact is that just as our European friends forever talk about bathing, but don't arrange for it in an up-to-date manner in their homes, so for generations Europe has talked about heating its homes but never does it and has even tried to make a virtue of the fact that it has failed to meet the issue; an issue complicated by the high cost of fuel, but partly by the refusal of the builders and the architects and the householder to settle it. With us it is quite different. The early settlers, faced with hard facts, found out there was no use pretending that the rigors of cold and the rigors of heat could be safely ignored, and the best American minds, including Benjamin Franklin, set themselves to the task of making the American home comfortable, whether it was situated in Maine or in Florida; in the Lake region or in Louisiana.

The result of all this has been that the American country house, even in the worst periods of its too fond and too fecund imitativeness of European models unsuited to American life, achieved a remarkable degree of comfort. And then with the older beauty, the result of the accidental combinations of mass and line due to utilities, and the newer beauty, the result of the new era of good taste in refining the mass and line developed by



*At the right and left are two details of a house at Elkins Park, near Philadelphia, in which the architect, C. A. Ziegler, gives a forceful expression of the new type of adaptation which is evolving a picturesque and practical American country house*





such pioneers as Frank Miles Day and all that great galaxy of able men whose public architecture astonished the world at Chicago in 1893, the best examples of the typical American country house today reveal characteristics and individualities that any people may well be proud of. That these "best examples" have come from developing the "vernacular" goes without saying. And that what might be called "colloquialisms" have done much to make for individuality, instinct with the genius of the locality, is also an axiom of good country house work. As to the "vernacular," if a definition be asked by those who are cynically skeptical of America having any "vernacular," it may be said that the "vernacular" in the American country house and home is a style deriving from an older time developed out of the earlier necessities, which fits in with the incidents of climate and the lay of the land, solving social and other living problems through physical accessories and utilities that are not without a high æsthetic value as hints and suggestions and fundamentals for later developments. "Colloquialisms," of course, are the more immediate local variations in the "vernacular," and are revealed in the local material used for building, such as frame, brick and stone and in the character of assemblage of the main elements of the houses, the slope of the roof, the height of the ceilings, the placing of the chimneys, the location of the kitchen and, particularly in America, in the development of the porch, which has taken its time to secure the dominating position it now occupies in suburban and country house architecture.

Out of the "vernacular" and out of the "colloquialisms" in the great centres where the varied needs and the necessities of a complex civilization have led to the greatest development of the country house, the surprising thing is that despite the rise and fall of good taste, the ugly, mid-Victorian periods being by no means confined to America, the American country house at its best, in use all the year around, is quite the finest solution of the problem presented that can be found anywhere. If one makes a study of what England and Germany and the Netherlands have done along the lines of the so-called modern villa and suburban house type—France and Italy are quite out of the question—leaving out



*In this back entrance porch of a remodelled house for Mr. Wistar Morris, the architect, R. Brognard Okie, has revived all the simple charm of the local prototype*

also entirely the question of the sanitary conveniences and the heating, which they approach over there from a different point of view, impartial judgment will award the palm to the American country house as a home both for its æsthetic effects as well as its social adjustments to the locality in which it may be situated. Examples to prove this can be found everywhere, and from Colonial days on for that matter, but especially in that great population oval which forms an ellipse with Portland, Me., as one of the foci, and Washington, D.C., as the other, which ellipse includes today the greatest concentration of wealth in the world, and one of the most extraordinary population centres known to the civilized world, with Boston, New York, Philadelphia and Baltimore, determining from the earliest days many things in the æsthetics of the American country house that stand us in good stead in this year of grace 1921, though many of them derive from what was done in as early as 1621, and, particularly, what was done within the hundred years beginning in 1721.

And if in this great oval the work of the older Philadelphia carpenters and builders and architects and of the men of today has made the Philadelphia countryside a model the country over, when the question of suiting the house to the locality and the utilization of local building materials is taken into account, some of the finer things done there being revealed in this number, at the same time one must not ignore the contributions of the other sections, past and present, nor forget one significant thing that the American architect who won the world-wide competition for the new capital of Australia, Walter Burley Griffin of Chicago, gained his experience at the University of Illinois and became a part of the movement originating, as far back as the 70's, which has looked to the "prairie spirit" in architecture for the solution of the problem of the American home in the Middle West and its interior decoration as well as the laying out of its gardens.

Nor should we want to forget the part the side porches and galleries, first and second story, of the plantation houses in the Carolinas, Mississippi and Louisiana have played in the development of the American porch—and its latest development, the sun parlor—which had a somewhat reluctant start in New England and the Middle States, though now at times almost too overwhelming a feature of the country house. Nor can one overlook the extraordinary developments of the Hispano-Indian "vernacular" down in New Mexico and in Arizona, where the adobe hut has been taken as the motive for public buildings, art museums and private houses on an elaborate scale, all this culminating, of course, in the development of what is called the Mission style on the Pacific coast and in Texas and other sections in which it is part of their earlier history. One, indeed, would like to dwell on the extraordinary variation of the older work in the Portland-Washington ellipse and to point out, for instance, how the earlier necessities led to such extraordinary combinations of gable angles in the matter of the main house and its extensions and additions, even its lean-to's, and in the combinations of materials such as shingles, large and small, rough and smooth, frame of all kinds and half stone and

*(Continued on page 410)*



*The early Pennsylvania farmhouse revived by C. A. Ziegler in a tenant house and garage on an estate at Huntingdon Valley, near Philadelphia*



*In the A. Thornton Baker house, by R. Brognard Okie, there is direct derivation from the early local farmhouse types of Pennsylvania—essentially a country dwelling*





*The Wedding of Psyche, by Sir Edward Burne-Jones*

## A Progressive Museum Spirit

### *The Minneapolis Institute of Arts*

By GARDNER TEALL

HOW little did Father Hennepin dream that day in the August of 1680 which found him standing gazing at the beautiful broad waterfalls of the upper Mississippi which he had just named in honor of Saint Anthony of Padua that in less than two centuries and a half one of the greatest cities of the New World would spring up there and come to hold a population of hundreds of thousands within the ten miles of its extent. Whatever his day-dreams, little could he have dreamed this, nor did Nicollet, Du Luth, Radisson, La Salle, Tonty or any of those daring pioneer explorers of the region. And when Colonel Josiah Snelling built the fort which bears his name nearby some hundred and forty years later, little did he guess, fore-



*The Minneapolis Institute of Arts*

constructively solid growth, a growth that may be considered as phenomenal. But this point stands forth conspicuously in the city's history: never through the whole period of her civic advance have the citizens of Minneapolis neglected the development of culture and education. The early settlers were men of broad vision, men who understood that the finer things in life were what made life worth living, that other things were a means to an end. Thus the arts and the sciences were early made welcome by commerce and a great university whose fame is international looks across the river from its eminence upon the huge mills whose owners gave generously of their profits to support this and other educational enterprises that came to place a jewel of distinction in the civic crown.



*Head of an Old Man, by Tiepolo*

sight that he might have had, that his fighting Post would come to mark the meeting line of two great twin cities, Minneapolis and St. Paul, gateways to the vast Northwest. Never could his successors have imagined that the little grist-and-lumber mill up the river was the nucleus of what was to become the world's greatest milling and lumbering city, that those wooded hills around St. Anthony's Falls would give place to hundreds of acres of fine buildings, retaining an area of over 3,000 acres distributed among fifty parks as a pledge to Nature.

In 1850 the first house in Minneapolis was built. To-day the Union railway station stands on the site. Few cities have had Minneapolis' rapid and



*Portrait of James Ward, by Stuart*



A portrait by Moroni

In social betterment, too, Minneapolis has been a leading force. This city was the first in the United States to carry out definite plans for a combined housing and factory district, a district where trackage and transportation facilities could be guaranteed and yet where the houses of the workers could be placed nearby in attractive surroundings.

These things will suggest the spirit that has made it possible for Minneapolis to make great advance in the arts, to become an art centre as well as an industrial one, a spirit whose cultivation of intellectual progress has written an enduring testament in the establishment of the Minneapolis Institute of Arts, whose splendid museum and art school will ever be a permanent influence to be felt far beyond the mere bounds of the municipality.

Nearly forty years ago the Minneapolis Society of Fine Arts was incorporated for the purpose of promoting a knowledge and love of art in the community. Three years later it established a School of Art. From its inception the members of the Society had in mind the establishment of a museum in addition to its school. In 1911 Clinton Morrison presented to the Society the Dorilus Morrison Park, a tract of ten acres, for a museum site, valued at \$250,000, provided \$500,000 could be secured for the erection of a suitable building. The president of the Society, the late William Hood Dunwoody, immediately donated \$100,000 and some \$250,000 was also pledged by other citizens, and other amounts followed which enabled the Society to have plans prepared by McKim, Mead and White of New York for buildings to cover the site and which could be constructed in successive units. The present building, 325 by 100 feet in extent, is one of the most beautiful museum structures in America, although it comprises but about one-seventh of the entire plan for the ultimate structure. On Mr. Dunwoody's death it was found that he had bequeathed \$1,000,000, to be expended solely in the acquisition of works of art. Other gifts have not been slow in coming from friends of the Society who realized the great educational value of the new Institute, among which have been the Charles Jarius Martin Memorial Collection, the gift of Mrs. Martin; the gift of Chinese porcelain from Mrs. Edward C. Gale; gifts of paintings by Mrs. Charles

C. Bovey and Mrs. Charles D. Velie, which form the Martin B. Koon Collection of Contemporary American Paintings, James J. Hill, Mrs. Thomas Lowry, Mrs. Gustav V. Schwyzer and Mrs. Percy Hagerman in memory of their mother, Mrs. Frederick B. Wells, James Ford Bell, T. B. Walker, the bequest of Mrs. W. H. Dunwoody, the Bradstreet Memorial Collection of Japanese Art given by Mrs. Elizabeth B. Carleton and Mrs. Margaret Kimball, the collection of sculptural casts given by Russell M. Bennett, Charles L. Freer's gift of Oriental art, an anonymous gift of over 5,000 prints, Joseph Satinover's gift of Early American Paintings,



Flemish Tapestry depicting two scenes from the story of Queen Esther and King Ahasuerus

Mrs. Charles Cranston Bovey's gift of a collection of Seventeenth and Eighteenth Century silks, the Lace and Embroidery Collection given by the Countess Elizabeth Woodbridge Phelps-Reese, the Pewter Collection and other gifts from John R. Van Derlip, Japanese Prints from Frank F. Fletcher, Lantern Slide Collections from Maria Sanford and William Channing Whitney, sculpture gifts from Mrs. John R. Van Derlip, Miss Katherine Bullard's gift of prints, and many other important additions to the Institute's art treasures by the art lovers of Minneapolis and elsewhere.

The Institute staff, comprised of Russell A. Plimpton, Director; G. Sidney Houston, Jr., Business Manager; Marie C. Lehr, Curator of Prints; Martha Tritch, Museum Assistant, and Hazel C. Berg, presents a happy personnel in full understanding of the community's needs and working in perfect accord



Playfulness, a bronze by Paulanship

with the parent organization, the Minneapolis Society of Fine Arts, whose officers and trustees are business men of note—John R. Van Derlip, president; Eugene J. Carpenter, Edward C. Gale, Russell M. Bennett, vice-presidents; G. Sidney Houston, Jr., secretary; Alfred F. Pillsbury, treasurer; James Ford Bell, Edwin H. Hewitt, Herschel V. Jones, Angus W. Morrison, Fendall G. Winston, Harrington Beard, Elbert L. Carpenter, Robert W. deForest, Laurits S. Swenson, Charles C. Bovey, Francis W. Little, William C. Whitney, F. W. Clifford, John Crosby, Charles L. Hutchinson, Thomas B. Janney, Horace Lowry, Frank W. Fletcher, Louis W. Hill, Oliver C. Wyman, Edmund D. Phelps, Richardson Phelps and ex-officio, the Mayor and the presidents of the Park Commission, Library Board and the Board of Education. The close connection of these men with the Minneapolis Institute of Arts and with the industries of Minneapolis and its commercial position at once indicates their appreciation of the value of art in civic life and progress.

The many clubs and societies of Minneapolis have given active support, among them the Minneapolis Society of Architects, the Society of Landscape Architects, the Minnesota State Art Society, the Art Commission of the City of Minneapolis, the Attic Club, the Minnesota College Art Society, the Scandinavian Art Society of America, the Twin City Ceramic Club, the Alumni Association of the Minneapolis School of Art and the Woman's Club of Minneapolis and its Department of Arts and Letters. The spirit of intimacy which exists between the citizens and the Institute can well be judged at the annual New Year's Eve Revels in the museum. There a fine orchestra is stationed on the main floor and groups of entertainers are distributed on platforms in various portions of the building to lend merriment to the thousands who throng the galleries and halls of the beautiful edifice, while at midnight twelve strokes of the great melodious gong peals forth the New Year welcome of the Society and sounds its good wishes to its friends.

One of the Institute's most important services has been its activities in bringing those connected with industrial and decorative arts into close association with it for the improvement and extension of both popular and professional education in the arts of design. In this work the former Educational Director, Rossiter Howard, laid excellent foundations in "establish-

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The Conch Divers, by Winslow Homer





*The Bridge of a Merchant Ship at Sea, by Muirhead Bone*

## Contemporary British Art

### *An Interview With an American Critic*

By A. E. GALLATIN

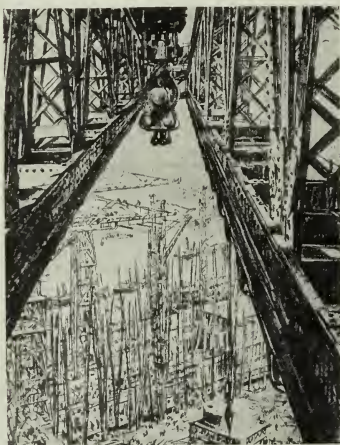
**A**N inspection of the pictures owned by the Imperial War Museum, at present installed at the Crystal Palace, and of the newly opened rooms of the Tate Gallery, will certainly dispel the adverse opinions formed by pre-war visits to the Royal Academy and the Tate Gallery. It is a different story altogether. Vitality and a distinctly fresh vision is shown in much of the work being produced in England today, a sympathy and understanding with the aspirations of the period, so full of immense changes, through which England is now passing. In other words, we have a live art, and not a pale reflection of the art of another period. This is not to say that in London, as in Paris and New York, there are no feeble imitators of the great Cézanne. In fact, several of the English moderns are serving up grotesque

*The following article is a portion of an interview given by Mr. Gallatin last June in London to a representative of "The Observer." Mr. Gallatin has re-written these notes for publication in ARTS & DECORATION.*

dition, which is the real British tradition.

It remained for Great Britain and Canada to mobilize their painters, of all schools, from the typical R.A. (although fortunately not many of these) to the Vorticist, to obtain a wonderfully complete pictorial record of all the activities of their forces in the war. Not only painters, but teachers, lithographers and sculptors contributed to this vast undertaking, in which it may be noted they were admirably assisted by the Americans, Sargent and Epstein.

Historical accuracy was the principal consideration—not accuracy in the number of buttons, but in the big things that matter—and everything was done from personal experience. For posterity these pictures possess an incalculable value. They will keep alive the glorious traditions of the Empire's fighting forces



*Ship Yard seen from big crane, by Muirhead Bone*



*The Thames at Night, by C. R. W. Nevinson*

parodies of "unrealized" portions of these nearly half-century old paintings. These men are, of course, just as unintelligent, and their canvases as lacking in any art value, as the most dyed-in-the-wool Victorian R.A. My only criticism of the contemporary British school of painting is that I think they have gone too much to France for their inspiration. I do not think the rich traditions of English art should be so ignored. Certainly none of the landscapes recently painted in England excell Wilson Steer's "Chepstow Castle," which follows the Constable tra-



*The Road to Bapaume, by C. R. W. Nevinson*

with a vividness and a reality quite unattainable by the printed page. These pictures are quite different in conception from such a canvas as that owned by the Metropolitan Museum which shows Washington crossing the Delaware, a picture painted, I believe, in Munich about fifty years ago, in which the American flag, as yet unborn, figures prominently. The English pictures in point of accuracy belong to the tradition of Velasquez, Callot, Goya and our own Winslow Homer.

Equally remarkable is the æsthetic value



M. Knoedler & Co.

*Western Wedding, by Sir William Orpen*

Lewis and P. Wilson Steer, as are the large decorative compositions now on view at the Tate Gallery by S. Spencer, H. Lamb, J. Nash and Augustus John. In his easel paintings and drawings, John is producing as good work as is being done today in England, but he is not quite as successful with his mural decorations. These are rightly conceived as being a part of the wall, the coloring is soft, but there is too much movement, where placidity should always be the aim of the mural painter; I wish John would study the noble frescoes of Puvis de Chavannes, who was one of the greatest mural painters of all time.

The British nation is certainly under a debt of gratitude to the art critics and others responsible for bringing this ambitious scheme to such a successful conclusion. Gratitude is also due to Orpen, Bone, Lavery, Sargent and the other artists who have presented many pictures to the War Museum.

By way of contrast to the rare intelligence and immense foresight shown by the British and Canadian Governments in having their artists make a pictorial record of all events connected with the war, we find only trivial things in the French War Museum. It is

true, however, that Farré's wonderful aviation pictures will later on be deposited there. The best war pictures produced in France were the posters by such men as Steinlen, Forain and Sem. America, if she had so elected, might have had an excellent gallery of war pictures, for America possesses a number of vigorous and highly gifted artists. John Marin could have painted the shell-torn landscape of France in a manner which for purely æsthetic reasons would have at least equalled anything that was done. Many of the draw-



M. Knoedler & Co.

*Portrait of a Girl in a Hat, by Augustus John*

of these pictures, for practically all of the vital British painters and draughtsmen of the period are included, and in many instances by their chefs-d'œuvre, since they found their greatest inspirations during the war.

The paintings of Paul and John Nash, Nevinson, Rothenstein and Orpen give really faithful impressions of the battlefields and devastated regions. I was continually reminded of their pictures when I visited these areas in France. In this connection I recall what Professor Rothenstein told me about the singular beauty he found in these shell and mine torn territories; in walking over the chalky hills, with craters formed by exploding mines, he said he felt as if he were on the moon. Nevinson's "Road to Bapaume," "La Mitrailleuse" and "Swooping on a Taube" are extremely well painted, and the artist has said something which has not been said before, in entirely original way.

The long series of drawings made by Muirhead Bone when with the British Army and the Grand Fleet are beautiful sketches, while his strong drawings made in the English shipyards are quite masterly as regards draughtsmanship. Eric Kennington is another excellent draughtsman. His "Kensingtons at Leventie," now at the Tate, is a very fine picture, a daring experiment in painting on glass. Excellent also are the pictures of Colin Gill, Wyndham



M. Knoedler & Co.

*Wash Day, Lotty of Paradise Walk, by Sir William Orpen*

ings made by the illustrators whom our Government sent abroad are excellent as records, but are lacking in any emotional qualities, and although often very well drawn, can not be regarded as significant works of art. The portraits of military and civil leaders, painted for some organization to present to the Government, are for the greater part no better than colored photographs; some of these in fact were painted not from the model, but from a photograph.

It is particularly interesting to see how the redecorating of the National Gallery, the Wallace Collection and the Tate Gallery has been carried out. The former dingy brown

walls, or walls almost indiscriminately painted red or green, have in many instances been replaced with grey or cream-colored walls. The modern pictures at the Tate Gallery look very much better with their backgrounds of steel-grey. The ivory-colored walls, with a woven surface, at the Wallace Collection are also excellent.

Although the present treatment of the walls is in most instances only a temporary make-shift, and subject to further study and experiment, the results in the main are quite successful.

The whole appearance of London's public galleries proves the wisdom of putting art critics of sound judgment in charge of museums instead of Government officials.



*Spring in Rollencourt Village, by Muirhead Bone*





Robert Edmond Jones has designed for "Swords" a setting that does much to enhance the poetic and dramatic values of Sidney Howard's play. "Swords" was the first attraction at the new National Theatre, which was opened last month.

## Art's Aid to Broadway

By ROBERT ALLERTON PARKER

SO slowly and yet so surely has art invaded the Broadway sector, so quietly and almost without benefit of press-agency have designers and decorators, painters and architects been enlisted as first aid to the drooping drama, that the dear old general public seems to be quite oblivious of the remarkable advance in the arts of the theatre that is now evident wherever intelligent amusement is offered.

Nowadays the appeal in the Broadway theatres is more and more to the eye. Gone are the days of poisonous virulent scenery, which gave every evidence of being painted by a bill-poster in his off hours. Gone are the days of gaudy costumes created by a tribe exclusively devoted to this brand of artistic atrocity. The change has come gradually. It has been something in the nature of a bloodless revolution, but a revolution none the less. In the old days the attraction of the more frivolous entertainments was either the star, the comedians, or the beautiful girls. Today the actor is often outshone by the artist. Sometimes even, in the vulgar parlance of Broadway, the decorator steals the show away from the actors. The lighting, the color schemes, the costumes, the visualization of an idea may, when all else fails, make a hit. A novel situation has arisen. In the old days a play might succeed in spite of abominable scenery, atrocious furnishings and unspeakable costumes. It might succeed because of its intrinsic merit as drama and the brilliant in-

terpretation given it by competent and well-trained actors and actresses. Today, in nine cases out of ten, it may lack worthiness as drama, its interpreters may just escape being dismissed as the veriest amateurs, and yet, due to the glamor cast over the proceedings by beautiful scenery, exquisite lighting, impeccable

taste in furnishings, the shoddiness of the intellectual and emotional goods is often cleverly concealed.

Good taste in the arts and decoration of the Broadway stage, however, is one of the most potent forces for the growth of our American theatre. This is quite obvious to

one who has made a study of the recent Broadway revues and musical comedies. In an atmosphere of rich opulent scenic beauty, beauty created by good taste, vulgarity of the crasser and more offensive type always mysteriously withers and dies away. Refinement is in a sense contagious. And in the atmosphere of discriminating color and carefully chosen costume, dictated by the younger generation of artists who have invaded Broadway, the appeal to the coarser element is diminished and even rendered impossible. This truth is made evident by the history of the Ziegfeld Follies. Under the influence of Joseph Urban, this entertainment has evolved into a thing of rich pictorial beauty.

With the opening of the present season, when Broadway has been literally bombarded with new offerings of every variety, the importance of the artists of the theatre has been strikingly emphasized. Never before, at any single moment, has there been exhibited such a wealth of artistic excellence. At no previous time, to my memory, has it been possible to view such a diverse output as the work of such recognized artists as Robert Edmond Jones, Lee Simon-



This "Music Box" which opened last month under the direction of Irving Berlin and Sam H. Harris has been erected in West Forty-fifth Street at an approximate cost of \$1,000,000. As this model suggests, C. Howard Crane, the architect of the "Music Box," has succeeded in preserving the little theatre atmosphere of intimacy and individuality, aiming to achieve the effect of a magnified drawing-room. The Georgian character of the facade has been carried out in limestone. It tends in scale toward the domestic rather than the monumental. The facade is said to effect a praiseworthy solution of the problems involved in constructing a modern theatre in New York. This success is evident in the disposition of the exits opening into the loggia, and continuing by means of stairs, the required means of egress from the balcony to the street. Rigor and consistency of good taste have been the keystones of the architect's aim. By these means he has sought to attain individuality for the "Music Box" in order that it might have a positive psychological effect—the beneficial effect of good architecture—upon the audiences which gather there to enjoy the "Music Box Revue"



Robert Locher's "Beardsley Ballet," in black and white, is an effective novelty in the "Greenwich Village Follies of 1921." Miss Billy Weston wears this costume

son, Robert Locher, Joseph Urban, Pieter Mijer, James Reynolds, Willy Pogany, Clifford Pember, and other less celebrated craftsmen, who nevertheless exhibit marked excellence in taste and efficiency. And this is but the beginning of the season!

If the Ziegfeld Follies exhibit the Urban drift in scenery and lighting, the rival revue, the "Greenwich Village" Follies, glory in the subtle, and sometimes perverse, but always certain talent of Robert Locher. Mr. Locher, who can always be counted upon to avoid the beaten path of convention, contributes, among other numbers, an Aubrey Beardsley ballet. It is in black and white, of course, and the ladies of Mr. John Murray Anderson's choice "writhe" in, as Ring Lardner says, costumed in gowns copied from Beardsley drawings. We recognize at least some of them—and Mr. Locher has certainly caught the spirit of those naughty but somewhat namby-pamby 'Nine-

ties. The whole show illustrates the fact that the arts and decoration and lighting of the stage may by far overleap other talents. In this particular entertainment the singers and dancers cannot quite attain the excellence of the artistic milieu in which they find themselves.

Lee Simonson, the art director of the Theatre Guild this season, exhibits his versatility in a variety of ways. There is, of course, his scenery for "Liliom," the Molnar satire at the Fulton Theatre. In any just analysis of the factors that have contributed to the extraordinary triumph of this play, one must give these settings an important place. They are not merely beautiful. They are truly interpretive. They illuminate the action. They help the actors. They accentuate the deeper meanings of this puzzling play.

Striking out into another field, Simonson has made the settings for "Tangerine," the new musical comedy at the Casino. This deft and amusing satire takes us to a mythical island of



Miss Dorothy Drew shows this French costume of a dim and distant day in John Murray Anderson's newest pageant

the South Seas, into the heart of what we might term the Gauguin belt. Simonson has missed none of the suggested opportunities for vigorous primitive color and light, none of the tropical density of vegetation and pigmentation.

A more important contribution to the art of the theatre, however, and to some observers by far the most important work of this young artist, was his scenery for "Don Juan," in which Lou Tellegen recently appeared at the Garrick Theatre. Lawrence Langner's version of Henri Bataille's "L'Homme à la rose" was superbly mounted and magnificently costumed. The scene of the second act, the interior of the cathedral at Seville, was a triumphant solution of a difficult scenic problem. One cannot too enthusiastically acclaim the artistry or Lee Simonson in evoking the awe-inspiring atmosphere of the cathedral by placing near the center of the stage a heavy, massive pillar of the Gothic type, against which human figures took their proper position in relation to the building. There was also an effective use of iron grillwork, beautifully reproduced, and giving none of that deplorable



The Yellow Book period and the fin-de-siècle naughtiness of the 'Nineties now gives a novel note to a Broadway revue. Miss Lou Gorey as a Beardsley figure

effect of papier mâché. On a comparatively small stage, Lee Simonson in this scene succeeded in creating the effect of vaulted spaces, of light piercing through stained glass into the crepuscular obscurity of the old Spanish cathedral.

One of the most commendable of Lee Simonson's talents is his ability to work in three dimensions. His work exhibits that mastery of length, breadth and thickness, that sound plasticity, which is of primary importance to the artist in the theatre. His use of lights enhances the impression of mass and volume. There was in these scenes none of that paperiness that vitiate so much of the scenery of the older school. It was all solidly constructed, an invaluable aid in crystalizing the mood, yet never detracting attention from the worldly-wise play. But "Don Juan" was

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"The Black Wings" is the title of this fantasy in black and white. The white peruke and the bowler hat suggest Aubrey's idea of Hampstead Heath on a bank-holiday



This costume is entitled "La Belle Carlotta" and was suggested by the Beardsley drawing. It is worn by Miss Polly Platt in the Greenwich Village Follies



# "The Human Equation" in Architecture

## Satires and Images Old and New

By MATLACK PRICE

ARCHITECTURE, and, above all, Gothic architecture, the least known of any of the great styles, is fortunate in having at last attracted public attention, and in having been awarded many columns in the daily press of our greatest city.

That oft-alluded-to but quite undefinable body known as "the general public," made up of an uncounted number of quite unknown and unknowable individuals, actually stopped before St. Thomas' Church, on Fifth Avenue, and looked at it attentively. It had been standing there, passed by thousands of this "general public" daily, since 1913, but in September, 1921, people noticed it and talked about it. The reason is interesting, and suggests a parallel in the circumstance that great men are often remembered most humanly by their witticisms, and that successful speakers find that they can hold their audiences for the serious message if they sometimes amuse them with a jest. Architecture, like everything else, has its lighter moments.

In short, somebody discovered that there



A secular grotesque from the Château of Pierrefonds, showing a Gothic stonemason, building an arch with a trowel extraordinarily like those of to-day



A series of grotesque capitals from the Wells Cathedral show a fruit-stealer in an orchard—the illustration shows the culminating moment of this very secular drama

were sundry and various carvings on St. Thomas' Church which did not seem to be strictly ecclesiastical. Some were shocked, others amused, but all gave a new thought to architecture. The newspaper stories, embellished with all the accustomed sensationalism of journalism, did more toward bridging the gap between architecture and people than all the scholarly tomes that fill the libraries. There was a lively suggestion that people were missing something, and that there was a hitherto unsuspected "human equation" in architecture.

But all that the papers did was to call attention to a detail commonly employed in a certain style of architecture that has existed since the Middle Ages, known and appreciated by architects, but unknown and unappreciated by the layman.

The origin of the grotesque carvings, historical, religious, symbolical and satirical, which embellish the great Gothic cathedrals of France and England by thousands is not far to seek. In the first place, these buildings meant more to the people than the more impersonal buildings we build today, and the architects and artisans who worked upon mediaeval buildings felt impelled to put more of themselves into their work. They were not working from patterns, but from their spontaneous inner selves—and for this reason their

thedrals, and be able to talk "Early Decorated" and "Late Perpendicular," but you will come nearer to really knowing the spirit of Gothic architecture if you know and share the spirit of the carvers who wrought the grotesques and symbols. They are but details of great and sublime buildings, but, because they express the human equation, they tell us more of the people, and bring Gothic architecture nearer to our own experience than the great vaulted naves and flying buttresses that make Gothic architecture sublime. The cathedrals reflected mediaeval aspiration: the grotesques, mediaeval thought.

Broadly speaking, the things which were told to the people by means of grotesque and realistic carvings in the churches were grouped, according to Sturgis, under these heads: "Exposition of the Christian faith; moral philosophy, with exposition of both the good and the evil in humanity; natural philosophy, or the world and man; his labors and occupations, physical and intellectual; the history of the world."



Over the kitchen door, in a courtyard of the house of Jacques Coeur, in Bourges, is a highly characteristic Gothic carving of the daily pursuits of the household, with a kettle cooking on the fire in a Gothic fireplace, and the cook scouring a pan

buildings hold more meaning for us today than do many contemporary buildings.

Who, in New York City, loves the New York Public Library, or Grand Central Station, in any sense as the people of Paris love Notre Dame, or the people of any town or city of the Middle Ages must have loved the buildings which were such an intimate part of their lives?

And, in the second place, the Gothic churches and cathedrals were the only books which the common people had access to, and this circumstance was appreciated by the builders. One writer has said that the profuse carving of grotesque and realistic figures, images and symbols constitutes the "thought of the mediaeval world made visible." Certainly you may study the structural intricacies of Gothic rib vaulting, and you may be able to compare the plans of fifty well-known ca-



This grotesque head of a man with a toothache, from a capital in Wells Cathedral, induces thoughts far from religious

Here, certainly, is a wide range of subjects, and one which may be still further expanded. Carvings in the choir stalls of early English churches have given the student a fair concept of the range of mediaeval fancy as applied to grotesque symbolic carvings. There were subjects from Eastern mythology, and even from classical mythology. "Deities, and rites which could not be expelled forthwith were Christianized—coated over with an allegorical import." Sirens, mermaids, the Centaur, satyrs and pagan masks all appear in Gothic work. Then there was a complete menagerie of animals, known as the "Phisilogus," and, including such fabulous creatures as the unicorn, the salamander, the dragon, the griffin and the wyvern, as well as all the actual beasts known to the mediaeval world. "They all symbolized human vices and virtues. Everybody knew the moral beasts. That is why mediaeval architecture, especially in the Eleventh and Twelfth Centuries, teems with zoological sculpture, to us usually a mystery, and sometimes an offense, but once a lesson understood and appreciated by all the common people."

Added to the list were "Travellers' Tales," such mediaeval romances as "Reynard the





A clay model for a grotesque over the main entrance of the Church of St. Vincent Ferrer, in New York—a representation of the devil himself



A sculptured likeness of Oscar Hammerstein from his London Opera House



The vertical ribs of the niche canopies in the main entrance of St. Thomas' Church, in New York, are terminated by heads satirizing the Fifth Avenue types of to-day

Fox," Æsop's Fables, scenes from every-day life, agriculture and trades, sports and pastimes. Old and New Testament subjects, miracle plays, saints and dignitaries of the Church, contemporary personages, moral lessons, heraldry and satiric portrayals of jousts and tournaments, doctors and dentists, music and dancing.

With such precedent, is it strange that our greatest Gothic architects should seek to incorporate in the detail of their buildings some similar symbolism of today? It would be stupid and meaningless to copy the symbols of another age—a contradiction of the whole idea of the Gothic grotesque.

Four examples of mediæval satire and homily in church sculpture can serve as a background for some of the latter-day instances which may be quoted. In Beverley Minster, a carving shows a cowed fox preaching to a congregation of geese—a satire on preaching, rather than on religion. At Ely are depicted a man and a woman seated in church, he with the Book, and she with her beads. It is to be taken, however, that their thoughts are not upon the church, for the Evil One has them in his grasp, a cloven paw over each shoulder, and his repellant face thrust between them. In Beverley Minster, again, there is a carving of a miser counting coins into his treasure chest, while below a devil is making ready to seize both the miser and his hoard. Drink, gambling and marital infelicity all served the carver for material in moral lessons. Even such early nursery rhymes as "The Cat and the Fiddle" were not



Happy and unhappy marriage are symbolized by the true lovers' knot and the dollar mark in the traceried canopy of the niche over the Bride's Door of St. Thomas' Church, New York City



A shepherd and his flock—carvings in the Gothic manner which are typical of the non-satiric kind of sculptured symbolism

deemed out of place, and to show that the clergy were at times disposed to discard dignity, there is the instance of an Abbé of Sainte-Germaine who had his seal engraved with a representation of a monkey in an Abbé's dress.

The first detail which attracted the attention of the press in the exterior carvings of St. Thomas' Church was the motif of the tracery over the niche above the "Bride's Door," which is at the left of the main entrance. Here, decoratively treated in tracery, are to be seen two contrasting emblems—the true lover's knot and the dollar mark. The first, on the southern, sunny side of the angle formed by the canopy, symbolizes the happy marriage; the second, on the north, symbolizes the opposite. Within the main portal are rows of niches, to be filled, in time, with figures, and above these are beautifully detailed canopies. After ten years, during which these have stood where every passer-by might study them, it is suddenly discovered that the pendant heads terminating the ribs of these canopies represent contemporary types—the banker, the business man, the clubman and the conventional caricature who wears a monocle.

Why not? They are metropolitan types, and contemporary with the building of the church, and, from the very nature of the Gothic manner, far more appropriate than St. Thomas' mediæval heads.

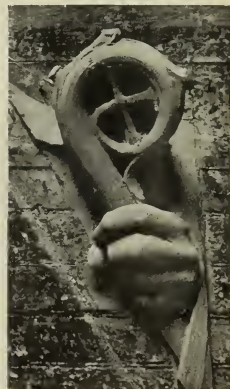
Long before St. Thomas' Church was built, the same firm, Cram, Goodhue & Ferguson, built the impressive group of buildings for the West Point Military Academy—one of the finest architectural achievements of



Model of a detail from the Church of St. Vincent Ferrer in New York



These four archangels, from the Dominican Church of St. Vincent Ferrer illustrate the high qualities of dignity and beauty characteristic of the greater proportion of ecclesiastical detail



Model of a hand with Bishop's crook, from the Church of St. Vincent Ferrer





Six grotesques from the chapel of the Military Academy at West Point, photographed from the clay models. Droll concepts of warriors, both ancient and modern, were used profusely in the details of this building which is accorded a first place in the architecture of this country  
Cram, Goodhue and Ferguson, architects



The introduction of the telephone in this grotesque is peculiarly true to the Gothic spirit



A portrait grotesque, depicting the structural steel engineer



The late Mr. Woolworth will live forever in this corbel of his great building



A striking likeness of Cass Gilbert, architect of the Woolworth Building, with three companion corbels above

the present age. And at West Point the chapel is liberally adorned with grotesques, depicting in a vein of the most jovial caricature the cadets, soldiers and ancient warriors. These carvings, clay models for several of which are illustrated, do not in any sense mar the dignity of the buildings, but add to them a distinct element of personality and individuality. They make the buildings mean more, and establish a real link between architecture and humanity.

Writing on this subject some years ago, I said that "one is inclined to feel kindly toward the grotesque—it leavens the severity of architecture and furnishes that 'touch of nature' which is said to 'make the whole world kin.' The man who passes by in the street, happily unversed (to his own cultural loss) as to whether this building is an adaptation of Gothic or of Eighteenth Century French architecture, will smile with no less warmth at the caricature in stone which looks down upon him than will the architectural student, who can tell you offhand the date of every cathedral in France. Because there is a humanizing quality in the grotesque, it has a peculiar appeal, no less to be reckoned with in latter-day architecture than in the monuments of the past." The spirit of the grotesque keeps architecture alive.

In the churches and cathedrals of England and France, grotesque Gothic carvings depict not only matters of history, or of contemporary secular life, but things of sheer fantasy as well, such as the creatures on the parapets of Notre Dame of Paris. These are often called, or misnamed, "gargoyles," under the notion that grotesques are synonymous with "gargoyles." The latter term, however, means only a water-spout, and the fact that gargoyles were usually treated in a grotesque manner has occasioned the comparison. The weird and fanciful creatures of Notre Dame, certainly grotesque in concept and treatment, are actually called "chimeras," since they differ in many respects from the characteristic Gothic grotesque.

Two grotesques from Wells Cathedral, in England, are illustrated, and one famous example which the recent "discovery" of grotesques has brought forward is that of the caricatures of Disraeli and Gladstone, overthrowing the Church in Ireland, with the aid of a lever. It is in the Lady Chapel of the Cathedral of Chester, and visitors are hardly allowed to get away without having had it shown to them.

Grotesques are most frequently found as gargoyles, corbels, bosses, tympana or capitals, whether in old or modern Gothic buildings, and brief definitions of these details will aid the architectural explorer in making his discoveries of partly-concealed satires and caricatures in stone. The gargoyle is a water-spout, originally designed to throw water out from the walls and prevent it from running down the masonry. The griffons and other creatures usually used for gargoyles were, therefore, fantastically elongated in their necks. There are plentiful modern examples, as on the Woolworth Building, of grotesques made in the form of gargoyles, but not actually used as water-spouts.

A corbel is an architectural bracket, or support, most often seen supporting the ends of beams or roof trusses, or placed beneath overhangs. In Gothic architecture corbels were usually designed with intricate leaf carvings, and also provided a favored spot for the grotesque. Bosses are not so easy to define; either circular or square in form, they were placed at intervals in Gothic

(Continued on page 397)



Humoresque grotesques, photographed from the clay models, of cadets "at prayer," in the chapel of the Military Academy at West Point  
Cram, Goodhue and Ferguson, architects



Geography symbolized in a droll terra cotta grotesque



The first of "The Three R's," one of a set of school house grotesques



Writing, another branch of the primitive school curriculum, symbolized in a terra cotta grotesque



Four grotesques symbolizing "The Three R's," with "Geography" added. E. F. Guilbert, architect

# The Art of the Camera

## An Experimental "Movie"

By ROBERT ALLERTON PARKER

A FEW weeks ago the Rialto exhibited a short series of motion pictures of New York. These motion pictures were the work of Charles Sheeler and Paul Strand, two American artists. Sheeler is well-known as one of our modern painters whose works are in the collections of discriminating connoisseurs and galleries. He is also a photographer of great distinction—an artist in photography. Strand is likewise a master in photography, an experimenter and a pioneer in this youngest of the arts. In entering the field of the motion picture, Sheeler and Strand sought to apply the technical knowledge gained from their experiments and achievements in "still" photography to the more complex problem of the motion picture—"to register through conscious selection and space-filling those elements which are expressive of the spirit of New York, of its power and beauty and movement."

The results have fully justified this daring adventure in a new art. Short as this film was in the showing, it suggested all sorts of glorious possibilities in the development of the movies. It was not merely artistically satisfying. It was a great stimulus to thought. At a time when our motion picture critics are shouting the praises of "Dr. Caligari" and the rest of the German importations, it is strange that they should neglect such a significant achievement as this one of two American artists. But perhaps these critical gentlemen can register only the merits of imported art and of the demerits of domestic.

In spite of this critical apathy, the Sheeler-Strand pictures mark a turning point in the development of the art of the camera. The direct, expressive, unashamed photography, the salient selection and discrimination by which these "camera men" managed, with the most effective economy, "to capture the very spirit of lower Manhattan, the eloquent silence of these brief 'shots,' all lead one to claim that in the hands of such craftsmen the camera becomes truly an instrument of great art.

SUCH pictures possess that uncanny power of awakening and kindling our interest in that neglected beauty that crowds in upon us from all sides, and through which too many Americans walk with blind and unseeing eyes. It is always the exalted function of the true artist to make us see things through his eye, to reveal beauties undiscovered. In the fulfillment of this mission, he legitimizes the means at his disposal. And so the camera of Sheeler and Strand dramatizes such a commonplace routine event as the entrance of a Staten Island ferryboat into the South Ferry slip, with its crowd of commuters suddenly released into the streets of lower Manhattan. The docking of the *Aquitania*, surrounded by those busy Lilliputian tugs; the pencil-like office buildings stretching upwards for a place in the sun—"High growths of iron, slender, strong, splendidly uprising toward clear skies." They give us the vision of Whitman in plastic poetry, viewed always from unsuspected points of vantage; the restless crowds of lower Broadway, for instance; view from balustrades hundreds of feet above; plumes of silvery smoke and steam; curious geometry of massive shadows and sharp sunlight; the molten silver of surging waters at dusk; all that dynamic power and restless energy of the metropolis. All of these were captured in the motion photography of the American artists.

There was no heroine, no villain, no plot. Yet it was all thrilling, exciting, dramatic—it was dramatic in the language of plasticity. It was honestly, gloriously photographic, devoid of trickery and imitation. They used no artifice of diffusion. They did not resort to the aid of the soft-focus lens. They did not attempt to make pictures that looked like paintings. They did not "retouch" to produce the effect of a spurious etching. Always were they vigorously, rigorously, photographic. These artists avoided the well-known "points of interest." Instead, they gave us, by a brilliant emphasis of its own way of speaking, the spirit of Manhattan itself, Whitman's "city of the world," Whitman's "proud and passionate city." The city, they discovered, reveals itself most eloquently in the terms of line, mass, volume, movement. Its language is plastic. Thus it expresses its only true individuality.

How does this experiment, this glorious adventure, differ from the ordinary movie? It emphasizes anew the art of the camera. Properly understood and used intelligently, the motion picture camera, like the ordinary camera, becomes an invaluable instrument, registering the vision of the creative artist. With it he is endowed with a new power of capturing on the wing, as it were, all that fleeting and evanescent beauty of places and people. At last the artist can register those strange accidental moments when light, lines, form and movement seem by chance to combine into an unearthly divine beauty, transmuting every-day objects into plastic poetry.

Of course, there are complex difficulties, obstacles almost impossible to overcome. But to dismiss the camera as a mere "machine," to deny it a place in the realm of legitimate art, is to cast away forever the possibility of discovering its latent potentialities and secrets. But to accept it, as these American artists have, with respect and reverence, to use it as an instrument of art, is to acquire the key to a vast and unexplored treasure house of expression. A comparison with another art may illuminate this point. Both for the creation and the interpretation of great music we accept without question the legitimacy of the musical instrument. The piano of a Chopin, the cello of a Casals, the violin of a Kreisler, are never considered as "music machines." In the hands of a Sheeler the camera should likewise be accepted as an instrument of art, objectifying the creative vision of the artist. The difference between the camera and the musical instrument is a difference in degree, not in kind.

PHOTOGRAPHY still remains the Cinderella of arts. Once its legitimacy is recognized, once we awaken to the urgent duty of developing its latent potentialities, it may become an essential in any adequate art-education. Perhaps the time is far distant when photography may be taught in the schools, or schools of photography as an art established and endowed. Mr. Eastman, we read, has endowed a music school in Rochester. Might he not, with singular appropriateness, likewise establish a school of photography through which the art of the camera might be elevated to its legitimate place among the arts?

THE Sheeler-Strand experiment brings up another question. Is there no place in the motion picture world, as organized at present,

for such pioneering experiments? At least two answers to this question have been offered.

The first is that there should be a "little movie" movement, paralleling the so-called "little theatre" movement, which has a beneficial influence upon native American drama, releasing new talents, and demonstrating that the public will support worthy plays. In the field of the motion picture, such a movement might take the form of a small producing group of directors, scenarists, actors and photographers. The "release" of a film produced in this manner might be effected through the regular exhibitors. Or it might be shown in theatres especially rented for that purpose. In either case the expense would be enormous and the profits small. In view of the uncertainty of results, the almost insuperable obstacles in the way of any widespread exhibition, this plan is hardly feasible. In an art in which the studio and laboratory costs are so high, it is to be doubted whether the experimenter could ever attain even the technical excellence of the professional producers. And without this excellence the experiment would fail.

THE second suggestion is the organization by the most firmly established and reputable producers of a research or experimental department, in which true artists of the camera would be free to carry out their adventures and experiments. Occasionally, perhaps often, they would attain results that might be used with the greatest artistic benefit in the regular productions. In this way the art of the motion picture would be developed from within. A great variety of methods might be attained. And instead of submitting every scenario to one cut-and-dried method, each picture would be screened in a highly individual and novel manner. It might then be interpreted in a manner best suited to the realization of its values. Such a research department would eventually do away with the hit-and-miss methods at present employed. It would in time prevent the enormous waste of effort, the conspicuous expenditure on non-essentials, of which the press-agents now, for some strange reason, actually boast. All the inherent powers of the motion picture camera might thus be developed into eloquent expression, and the motion picture industry would be assured of continuous novelty and artistic vitality. The lamentable evidences of repetition, imitation and conventionalization would disappear.

If it be objected that such a suggestion is wildly idealistic and "highbrow," we need in reply only point to the example set by other highly successful industries and commercial organizations. Professor Soddy, the great English authority on radio-activity, recently declared that the department of scientific research established by the General Electric Company was doing more for pure science than the majority of British universities. Such a department, based on far-sighted commercial policy, is recognized as essential to the health and growth of the electrical industries. A similar department, we are informed, is supported by the Bell Telephone system. In the more immediate field of the industrial art, we may point to the eminent example of one of our foremost manufacturers of American silks. The Cheney Brothers Company have long supported an experimental studio, in which a

(Continued on page 414)





*Approached along the quaint walk of irregular flagstones, this studio cottage does not suggest a spacious interior within*

## Making the Most of Space and Site

*The Studio Cottage of Ray Marvin Wilcox, at Tenafly, N. J.*

By ALWYN T. COVELL

**A**FTER the element of art in architecture, meaning style, has had its due consideration in the design of a house the element of ingenuity in planning becomes the paramount concern.

In the matter of style, this studio cottage was fortunate in being built in a region which possesses a distinctive and authentic local style—that of the early Dutch settlers. The portion of New Jersey in which Tenafly is situated, on the west shore of the Hudson River, was settled mostly by the pioneers from Holland who followed in the wake of Hendrik Hudson, and many village names such as Orangeburg, Blauvelt and Wortendyke record the nationality of their founders. To the north, above Tenafly, is Tappan, and, where the Hudson is three miles wide, the Tappan Zee, alluded to in "The Knickerbocker History of New York." There existed, certainly, a logical style, characterized by the gently sweeping line of the Dutch gambrel roof. The style, however, is not one which happily adapts itself to a large house, or which would seem to allow, at first thought, for a large two-story studio room without an impossible sacrifice of upstairs room.

In this case, however, a fortunate circumstance of site made possible a piece of planning as unusual as it is ingenious, and the writer is in-

formed that the resultant architectural honors are to be evenly divided between the owner, Mr. Ray Marvin Wilcox, and Mr. K. B. L. Smith of Tenafly.

The distinguished feature of the plan is the utilization of cellar space instead of upstairs space to provide for the two-story studio—a device made possible by the steep pitch of the site. From the entrance front, approaching the cottage along the quaint walk of cracked flagstones, there is the appearance of no more than an unusually low and picturesque Dutch Colonial dwelling, with no hint of possibilities of

spaciousness within, no suggestion of a studio.

The profile of the gambrel roof is graceful and true to type, and the shingled gable ends and unaffected simplicity of the exterior woodwork are equally so. At the end of the tile-floored porch a simple Dutch Colonial door, with its flat fan-light and side-lights, admits to the smallest possible entrance hall, with walls of dull-gilded plaster. The dining-room opens from this entry, and from the dining-room access is had, through the pantry, to the kitchen, and out through an ice-box vestibule to the back door.

The surprise, however, comes upon mounting three steps to the studio gallery, from which you look down into a high studio, with rough plaster walls and a generously large fireplace. A grand piano occupies one end of the gallery, and a flight of stairs leads down into the studio.

Over the studio mantel is a decorative Assyrian frieze and a vigorously decorative painting by Mr. Wilcox, and under the big windows are built-in bookshelves. It is a distinctly "satisfying" room, and so large in its proportions that all thought of the apparently small size of the house from outside is forgotten.

This feat in planning is a striking illustration of the theory that it is very worth while, in planning a small house, to contrive at least one quite large room. If this can



*A view from the down-hill side discloses the ingenious utilization of cellar space for the lower part of the high studio*

be done, a compact arrangement of the rest of the house does not so much matter.

A study of the three plans will at once reveal their ingenuity, and show how carefully the entire house was studied. The cellar plan shows the lower portion of the high studio, the first floor plan shows the gallery and the upper portion of the studio, and the second floor plan shows the utmost utilization, by means of dormer windows, of every inch of available space.

One of the most important conclusions to be drawn from this very successful house is more personal than architectural, involving as it does the mental attitude of the prospective builder toward his house. At least three preoccupations on the part of the prospective builder usually work against the achievement of a house as charming and as individual as this studio-cottage in Tenafly.

The prospective builder too often thinks first of copying some successful house he has seen, or he is afraid to be individualistic and have the kind of house he really wants, or he is afraid that such a house might not be readily saleable or rentable in case he should wish to live elsewhere.

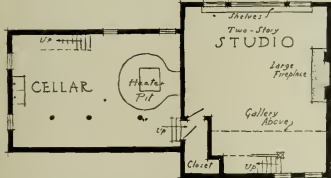
Taking up these points in order, it is first obvious that the copying of another house will lead to a result which can be no better than any copy—a denial of the existence of any individu-

as the popular psychologists would call it.

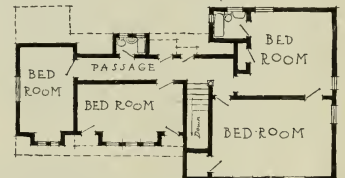
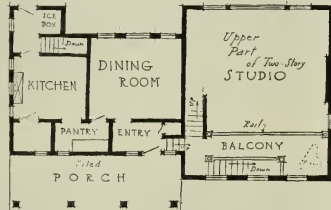
But perhaps the greatest factor which works against individual design in small and moderate sized houses is the transient nature of most of our abodes. Too many people build temporarily, and too few with the idea of settling down permanently in the house they have built. Coincidentally with the making of their building plans they are thinking of moving—before their house is even built. They decide, then, that the house must be an average sort of house, because it must be made to appeal to any chance tenant or buyer in the probable future.

will enrich or develop the domestic architecture of this country. Fear of individuality, of departure from the conventional kept the American country house in a condition of uniformly inartistic mediocrity for years. We see now, however, to be in a fair way to attaining qualities in our country houses far more indicative of our ways of living and thinking. With greater knowledge of what the country house should be, and might be, has come a greater courage to make it a real expression of our selves and our times.

The owner of this studio-cottage in Tenafly



• SUB-FLOOR PLAN With Lower Part of Two Story STUDIO



• SECOND FLOOR PLAN

The three floor plans show the exceptionally ingenious planning of this studio cottage. The sub-floor plan shows half the cellar space

utilized for the lower portion of the studio. The upper portion of the studio, with the gallery, appears on the first floor plan

ality or inventiveness on the part of the copyist. No worthwhile architect, moreover, will be a party to the copying of another house. He thinks more of ethics, and of his own professional ability.

The fear of being thought "queer" has shown itself in our architecture for many years, and it has only been recently that prospective builders have begun to develop the courage necessary to build individually. To the average man, any house which is not almost exactly like the conventional pattern, inside and out, suggests, at once, the thought that its owner must be a bit eccentric—and, temperamentally, most of us in this country seem to have a deep-rooted fear of being thought eccentric.

We will have many more interesting houses when we get over this "fear complex."



The two-story studio, showing its generously proportioned fireplace, and part of the gallery at the first floor level

Even in this case, however, it is a mistaken idea to suppose that an unusual, even a very individual, house has not a better investment value than an ordinary house, or, at least, as good a value. A general education in appreciation has created more people who like open fireplaces and casement windows, and who would even consider such things a distinct added attraction to a house they were about to rent or buy.

Architectural taste has travelled a considerable distance in the past twenty years, and even the most cautious investors need not fear that a well-designed house that is unusual will not find plenty of people who appreciate it.

The idea of making houses as nearly like a general, average (and for the most part stupid) pattern as possible can never bring results that

will enrich or develop the domestic architecture of this country. Fear of individuality, of departure from the conventional kept the American country house in a condition of uniformly inartistic mediocrity for years. We see now, however, to be in a fair way to attaining qualities in our country houses far more indicative of our ways of living and thinking. With greater knowledge of what the country house should be, and might be, has come a greater courage to make it a real expression of our selves and our times.

The owner of this studio-cottage in Tenafly

is to be congratulated upon possessing a house which is so attractive and so ingenious. Although he was planning with little else in mind besides his own requirements, at the same time he built a house which might, in many ways, be taken as a model by many prospective builders. A model, that is, of good taste and clever planning; good taste in the unpretentious character of everything about the house, and clever planning in getting the utmost out of the dimensions of the house and the peculiarities of the site. Few houses of this size attain so much, or give their owners so much for the money involved. A small house is usually made up of a variety of compromises, and seldom represents so much of what its owner intended as in the case of his highly successful studio-cottage.



# Harry Neyland, Painter of Whalers

*A Painter Who Is Rescuing from Oblivion a Dying Industry*

By M. D. C. CRAWFORD

AT the Pratt Gallery this fall, will be shown the marine studies of Harry Neyland, New Bedford's painter. This formal announcement gives but scant idea of the romantic scope of these canvases. For Neyland is the poet laureate in paint, of one of the last industries of romance, whaling.

But, after all, every industry in time becomes a romance. Today's events and occupations from visual habit become commonplace, and here it is the province of the artist to focus attention on what is truly dramatic. We look with delight on a careful Chinese drawing of hand loom weaving. In the age of the artist it must have been a very common sight and perhaps occasioned surprise that an artist should select it for the theme of a painting. The Persian illuminations were actual illustrations of the day's events, but today they hold for us the most perfect history of their period. The deep colors and rich texture of Flemish tapestries, and the Italian paintings of the middle ages are a more perfect record of the day's events than any yellow parchments, and to come to our own time, have not Meunier in bronze and Pennell in etching, portrayed modern industry and modern labor more perfectly and more accurately than the written record could possibly bring out? What would we know of our earlier Indians but for prolific Catlin; what of the romance of Western plains but for Remington and Schwegel?



*The "C. W. Morgan" in a Snow Storm*

This it is that Harry Neyland has done for the ancient pursuit of whaling, now on the threshold of its purple years. He has given us the record of fact freed from the banal and the sentimental, but presented with artistry and deep feeling, based on knowledge and sympathy. His canvases speak for themselves. He is no tyro, nor does he require the romantic glamor of any fact to make his painting inter-

esting, and yet to know Neyland and his work, it is necessary to know something of the industry he has chosen to present to this age, and to rescue from oblivion for posterity.

Within the memory of man still vigorous, New Bedford was the busy port of five hundred whalers. From this little, demure, self-contained city at the end of Buzzards Bay, these sturdy craft cleared for the far reaches of the seven seas. No ocean but knew their sails, no ports but knew the vigor and rectitude of these adventurous merchants. There was a time when America was visualized to the oriental world as a suburb of New Bedford, because every ship that came to their ports had this name on the stern.

Hardly an old family in this town but has some ancestors who went a-cruising for oil and bone and prayed ardently for ambergris. The great cotton mills that line the harbor's side were founded on whalers' profits cannily set aside against a day when whaling should be no more. Everyone in New Bedford is a whaler, at least in sympathy. On a quaint narrow street, just above the harbor's rim, is the old Dartmouth society. Here, surrounded by odds and ends gathered from all over the world, bits of taper, carved wood and bone, the arts of peoples visited on some cruise, are every device and implement of whaling, and a half-sized model, complete to the last sail and rope of an old



*The White Church in New Bedford*



*The Wharves at New Bedford*

*On the Ways**Whaler Discharging Cargo*

whaler, the Good Ship, Lagoda. Here, on an afternoon, one may meet and talk with Frank Wood, learned in all things nautical, and with a group of men whose interests run with his. Be not deceived, they are not old whaling captains. They are more likely to be mill treasurers, the sons and grandsons of the whalers.

When I was last in this city, it was my good fortune to speak before an audience interested at least outwardly in art. I inadvertently, almost caused a stampede, and nearly lost an excellent audience through indiscreet mention of the fact that I had seen an old square rigged bark, the "Charles W. Morgan," aground on a mud flat in the lower bay. Hardly a man in that audience who did not want to leave at once and investigate the calamity personally. It is a great tribute to New England hardihood to write that the front rows were staunch, though I lost heavily in the rear seats.

I did not blame them. Had I possessed sufficient strength of character, I should have gone myself; and on the next day I did go. She was then in dock and her patched square sails were drying and on the wharf were piled the precious barrels of oil and about her greasy, worn decks wandered her crew in leisurely ease, together with a fine assortment of amateurs, sightseers and old captains. (Anyone who has ever made two complete whaling voyages is a captain.) The crew interested me intensely. They were brawny, black, Cape Verders; capable seamen, harpooners of skill and address and they surely were picturesque to a degree. Yet I knew of another generation of whalers. Sons of a harder, keener race. I had met them in their little white cottages, where the bright New England flowers bloomed along the pathway and the great spreading trees cast a pleasant shadow. And I knew the little railed walks upon the rooves where, day by day, in times past, walked the patient women, searching with spy glass the harbor's depth for the first glint of the top sails that brought their men folks home. And I

*The "Bertha" Caught in the Ice**Bark Lying at the Wharf*

knew the tough old captains with deep blue eyes puckered at the corners, fearless with constant looking on danger, clear from the long vigils over the gray waters. I have a keen relish for the stories of adventure they tell. I know one little, modest, gray whisp of a man, who once walked three thousand miles across the winter Arctic to bring word that sixteen ships lay prisoned in the ice's grip, and brought back

help. He had not made this trip to find a mythical geographical point, nor as the basis for a lecture tour, nor to satisfy any form of morbid, scientific curiosity. He had come across the frozen miles with only death for his companion to save the lives of common men and the happiness of simple women.

But when a whaler is in port, I know enough not to look for these captains in their pleasant gardens. They will be on the wharf. You will find them all standing around in the midst of greasy barrels of oil, coils of rope and swarthy sailors, smelling old smells, handling old gear, asking old questions. And among them the most interested, the tallest and the most welcome will be a raw-boned mariner. He will probably be begging from the ship's cook a chunk of bully beef and this will be Harry Neyland.

He knows the names of the ropes, knows what kind of harpoons are used, when and why; he knows most of the officers and all the crews. He knows the boats, the stocky, square riggers, the lean schooners, their history, reputation and record. For fifteen years no whaler has cleared New Bedford's harbor but Harry Neyland was aboard the tug, painting her while light lasted; in summer calm and squall, in winter storm and quiet. He knows them at the dock, on the ways, and in each manifestation he sees the accurate fact and on it builds the sure structure of imaginative romance.

His own studio, on a little shaded side street, is more like a ship's chandler shop than an artist's work room. In one corner there is a cluster of harpoons, in another a carved figure head. Here are rows of little pewter lamps to burn whale oil and on the walls bookcases. On the floor or in chairs are models of all kinds and types of ships made by whalers on their long voyages. And here and there are piles of canvases, marine scenes, bits of curving beach and rolling water, an old hull at the wharf or a ship on the ways, and one I love with deep affection, a

(Continued on page 393)



# What Next for the Small Theatre?

## The Development of Independent Groups of Players

By EDWARD J. POWERS

THE critic has spoken! We now know the various ten best plays of the season. Excluding musical pieces, we will, I think, find at least half of the following group in every critic's choice:—"Liliom," "The Emperor Jones," "Heartbreak House," "Mixed Marriage," "Different," "The Play Boy of the Western World" and "The Mob."

They are, admittedly, all plays of the very highest type, and each seems to bear some extraordinary mark of originality from the point of view either of acting or setting. The producers of the above list we notice to be semi-professional or at least independent groups of players located far from Broadway and creating these superb plays under the most arduous circumstances.

The Provincetown Players, in their little crowded stable at MacDougal Street, accounted for six excellent dramas, two of which, "The Emperor Jones" and "Different," being of unusual merit. Despite the limited stage area, they have with the help of the dome cyclorama and remarkable stage setting, succeeded in building up wonderful illusions of space and distance. Having achieved so much, what might they not accomplish with a stage of proper size, adequately equipped with modern lighting, making unnecessary the flitting of grotesque shadows across the dome sky at the entrance of each actor or the necessity of players passing through rays of light intended for the sky, producing for the moment blue or green faces?

The Bramhall, the next of these little theatres, offers almost as great difficulties. It was, to begin with, a private house, converted by Mr. Butler Davenport into a charming small theatre. It was here that Ervine's "Mixed Marriage," one of the really great plays of the season, and in many respects superior to his "John Ferguson," was first produced by Augustus Duncan and Rollo Peters. Besides assuming one of the principal roles, Mr. Peters also



The Garrick Theatre, home of the "New York Theatre Guild"

designed the most realistic farm house kitchen that I have ever seen on the stage; its only weakness being lighting, which again, I think, was due to its limited size and equipment. "The Play Boy of the Western World," a masterpiece by Synge, was revived by a capable company of players at this theatre as their first production. This group, under the name of "The New York Repertory Theatre," has promised to repeat this play in the Fall and is also planning to re-introduce several of the Theatre Guild's plays together with some European masterpieces of former years.

The most successful and perhaps important of these young groups, "The New York Theatre Guild," is housed at the old Harrigan Theatre, now the Garrick. Although this was not originally a stable or residence, it nevertheless presents many of the same shortcomings that exist in the others. Confining themselves almost entirely to plays of foreign origin, they have succeeded in building up a repertoire of recognized merit. An outstanding feature of each of their productions was the stage designing by Lee Simonson. Where have we seen anything to excel the settings for "The Faithful" and "Liliom"?

There is also the Neighborhood Theatre with Galsworthy's "Mob," "The Harlequinade" by Granville Barker; Arnold Bennett's "The Great Adventure" and its latest undertaking, "The Royal Fandango," which was so successfully produced. Many of the girls in the latter production have been appearing at the theatre for the past five or six years and have become dancers of rare skill and grace. The bills of the past seasons included Andreyer's "Beautiful Sabine Women" and several of Dunsany's plays.

Outside of Manhattan there is the Brooklyn Theatre Guild whose most notable production, "The Tents of the Arabs," by Lord Dunsany, was staged

with remarkable feeling and skill under the direction of Arthur J. Busch.

Will nothing spring from these various theatre movements? They are, it would seem, rapidly growing out of their present conditions and fast nearing the point where development must cease, unless some of the following changes take place.

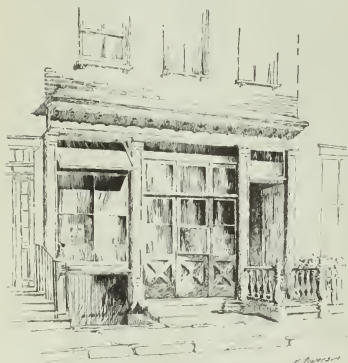
Since the importance of the present productions and experiments lies in the marking of progress and indications of the future, rather than as a permanent value, we must expect constant changes and necessarily many failures. As organized at present, these groups cannot risk very many failures, purely from the financial viewpoint. The past season, however, has proven the fallacy of the theory that New York City does not contain enough people having genuine interest in the drama, and who, if properly organized, could support these small theatres through a season of experimentation without the constant fear of alienating their followers.

The great problem, it would seem, is to awaken public interest in the matter, and this can only be accom-

plished through the news and magazines. The failure of the Hopkins-Jones "Macbeth" cannot be pointed out as a mark of reticence on the part of the theatre-going public towards anything new, since it was too great a step even for many of the dramatic critics.

A remarkable feature of most of these productions was the popular demand which prolonged the run far beyond the scheduled closing date, and necessitated their removal to up-town theatres, in fact to any theatre that could be secured, irrespective of how little it might fit the requirements of the play. "Liliom," "Mr. Pim Passes By," "The Royal Fandango" and most of the "Provincetown Plays" had to move several times during the run. The poor unfortunates in "Mixed Marriage" could never tell where they would be playing the following evening; indeed, there were few theatres

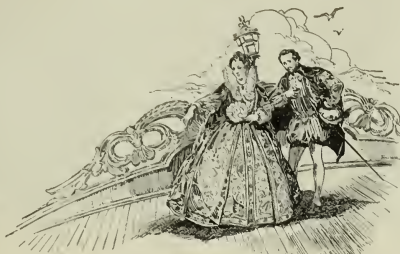
(Continued on page 407)



The Provincetown Theatre, a remodelled stable on MacDougal Street



The Bramhall Theatre, converted from a private house by Mr. Butler Davenport



## Queen Bess and the first Mahogany table

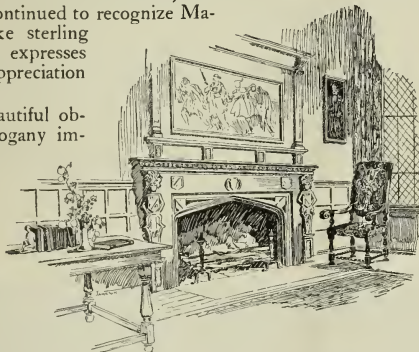
SIR WALTER RALEIGH, returning from the Spanish Main in 1597, entertained Queen Elizabeth aboard his ship. The Queen exclaimed upon the rich beauty of the wood with which the ship's deck had been repaired. Sir Walter explained that it was "Mahogany."

After the Queen had retired, he caused the Ship's Carpenter to tear out the timbers and from them construct a table which he presented to the delighted Queen. *This was the first piece of furniture made of Mahogany—a gift to a Queen!*

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By NATHANIEL POUSETTE-DART

WE in America have heretofore considered mural decoration as a medium for telling a story, more especially as one suited for depicting historical events. We have not looked upon it as a pure art in itself. By a pure art, I mean one that depends solely

on mantles of affectation and paint with ecstasy. His task will be much harder, but the end will be much more worth while.

Mr. Daugherty, in his recently completed work in the Loew's State Theatre, in Cleveland, has made a sincere attempt in this

Mr. Daugherty has an interesting imagination, an imagination singularly free. Matter does not hinder him; he walks through its shifting planes. He is after the very quintessence of the spirit.

He is a daring colorist. He understands



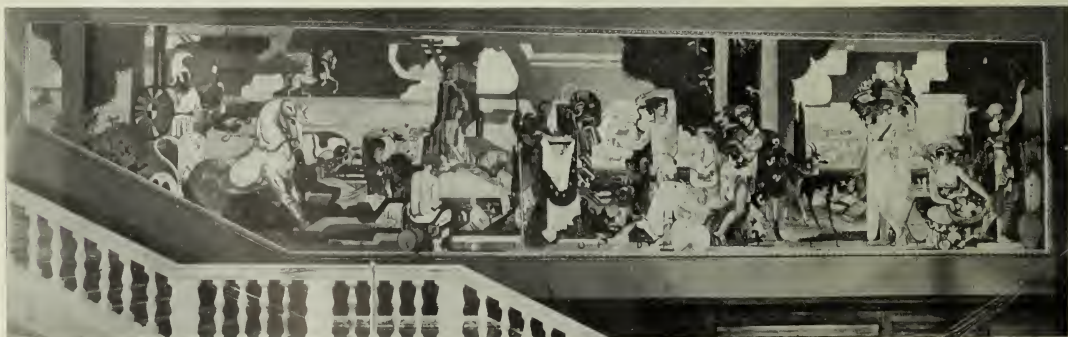
*"The Spirit of Paganry" is the title of this panel of ancient and picturesque races of the Old World*

upon its own medium of expression. But in the future we shall have decorations that will stand unsupported by any of the other arts. They will not be enlarged illustrations hanging heavily upon our walls; they will be delightful creations that we shall not tire of. They will give us pure visual impressions in the same way that a symphony gives us pure auditory sensations. They will be finely organized mathematical rhythms of color and form. The artist will create, instead of copying or interpreting. He will throw off his

country in the direction of purely creative decoration. He impresses powerfully upon us the fact that photographic realism has no place in art: that imagination is the real god of creation. He makes us realize that we have kept our eyes so closely fixed on facts that we have lost sight of some other great truths; that we have been satisfied to play with superficial surface qualities, and have forgotten the march of the grand style. Great art, he once more reminds us, is great feeling expressed with perfect control.

the mechanics of it. He knows what it will do, and he has made it do unusual things in these decorations. The power of his color schemes creates a great pageantry of color. One feels as though he must have exhausted all the possibilities of color-organization in them. And yet, with all their power and complexity of color, they give one the impression of restraint, and they stay beautifully on the walls. Most mural decorators start out with a few colors as a harmony basis. Mr. Daugh-

*(Continued on page 394)*



*"The Spirit of Drama: Europe," is based on the characters of the ancient Greek theatre*

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*The courtyard shows an unusual architectural treatment, the tall window supported by Pompeian bronze columns*



*An unusual feature of this house is the loggia, which extends from the ground to the roof. The walls are in Caen stone*



*View through French doors from dining-room to breakfast room. This gives one an excellent idea of the perfect proportion of the furniture*



*A unique architectural feature is the corridor leading from the main hall, with a view of the loggia beyond. The hangings at the doors are maize-color taffeta, finished with fringe to match*



*The breakfast-room is Chinese in character. The panel mouldings are in Chinese blue, and the frieze is a hand-painted Chinese fret border*



*The dining-room is furnished in the Italian style—the walls decorated in an antique ivory effect, the windows hung with peacock-blue satin damask from carved poles and ends*



*The sun porch is unusually handled, with a specially designed lattice painted in soft water-green. Fret-sawed baskets filled with flowers adorn the pots of the pilasters*



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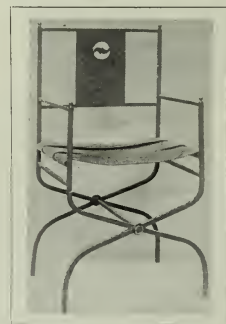


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*This etching shows a coat from H. Jaeckel & Sons. It was an unusual fur combination of Alaskan seal, cuffed and collared with ermine, and offered an elastic silhouette to meet the needs of almost any winter occasion, from motoring to Lakewood to going to the Coq d'Or. Shown by H. Jaeckel & Sons*

## A Salon of Fifth Avenue Furs

*Dry Point Etchings by Ruth  
Reeves. Made for Arts and  
Decoration*

SEVERAL of our friends have been sceptical about bringing the arts relating to fashion into pages which have hitherto centered their foci on the so-called Fine Arts. To be sure that our pages have aroused an increasing interest in painting and sculpture and architecture in America is a constant stimulation to our editors. But the concomitants of stimulation are new visions, new growth,

and since we have already included the Dance, the Arts—of the Camera and the Theatre—not to mention modern literature—we must be contemporaneous with our own time to the extent of also including an art that surely has

as significant a place in the life of our American commonwealth as those which have to do purely with the fine arts—and that is the art of creating Costumes, the materials with which they are created and the accessories, those important importances which are the chiaroscuro, the middle distances, the half-tones and highlights in the picture.

With conscious awareness that I will find





The afternoon or dress coat from A. Jaekel shows what unusual things can be done purely with fur decoration. Here is almost a textile pattern achieved by splitting the skins and working them in reversible stripes to give contrasts in gray. To ruffle fur sounds like the impossible—but topping this coat is a super-Elizabethan collar of moleskin. And to follow this year's silhouette, an uneven skirt lengthens the line. These are the incidents that give color and distinction to any creation, whether it is a Chinese bronze or a modern fur coat for an American woman. Shown by A. Jaekel & Company



At Gunther's I saw a coat of Russian Kolinski, so soft that only an etching could do its texture justice. Here again the direction of the pelts has much to do with the beauty of line and the massing of design. It has been as thoughtfully worked out as a designer of gowns works out the placement of ornament on a dress. There is a dash to the musketeer collar, caught only at the lapels, and a brave troubadour flare to the cape sleeves. One thanks whoever the gods of beauty be, that furs are again being released from the distant parts of the earth. Shown by C. G. Gunther's

the beauty in painting and sculpture with which I seek to surround my life, do I go to the Metropolitan Museum, to Knoedler's, or the Gorham Galleries. And it was with much this same attitude that I went into five of our largest Fur Maisons last week to see their new collections.

I must admit I felt very much like one of my friends who every year asks to see my crop of canvases and with rather uncomplimentary

consistency invariably adds, "Only I warn you I know absolutely nothing about painting."

I felt about as helpless as a painter of the Hudson River School at an Independent Show when I went into A. Jaekel's and saw one marvelously constructed wrap after another. I remember one wrap of Russian fitch which particularly intrigued me—like a Toreador's cape, it was, both in its silhouette and in its tawny yellow and black color. It was made

with the fur sweeping around and around in slender bandings and cunningly joined by narrow strips of hidden silk to give it suppleness. It looked simple enough, but in another moment I felt as if I were having the Einstein theory explained to me—in German—for all I knew what Mr. Brooks was talking about.

It seems these skins are rather squarish "in the original." After they are matched, no inconsiderable artistic achievement in itself,





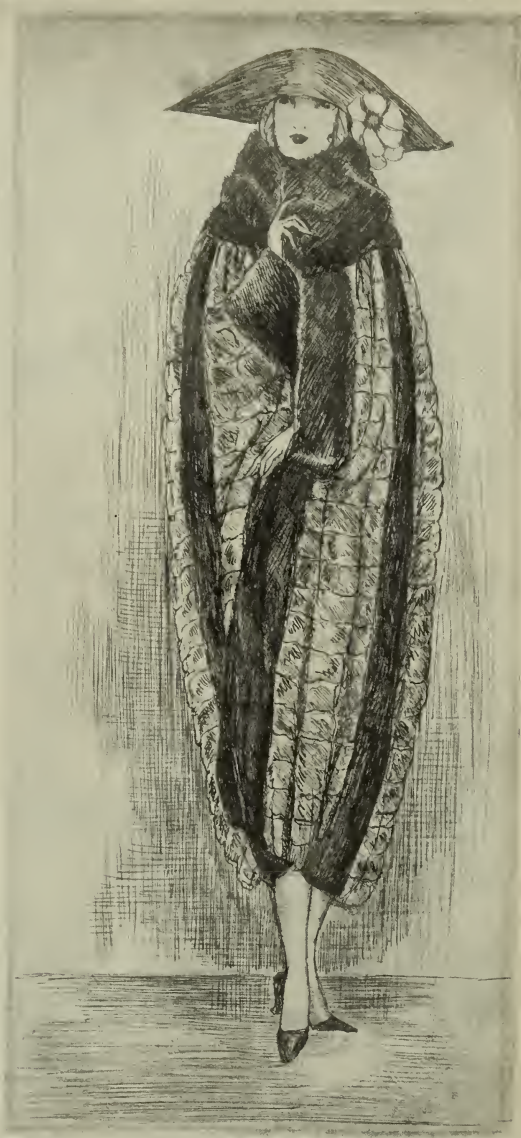
Among other things at Shayne's I saw this ermine evening wrap. Always an association with mediæval kings and queens, this coat carries the unusual note of Oriental influence, for its loose lines are reminiscent of a Chinese Emperor's cloak—but writing poetry about ermine evening wraps just isn't done! "Poems in Fur," however, would seem by no means inappropriate, or the use of any other terms from the vocabulary of art. Here are creations which owe their beauty to intrinsic richness of material, artistry of design, and skill of workmanship, in every sense like the most widely accepted forms of art. Shown by C. C. Shayne

they are "let down" by a system of cutting and sewing until they look as if they had always been long and slender. I could not begin to understand this process, neither is it necessary for the woman who wears the finished garment to be able to explain how the wrap she is wearing is technically made. But this is important: that we appreciate the artistry and craftsmanship which goes into the production of a fur garment, as intelligently as we seek

to appreciate that in a string of pearls, a cloisonné vase by some unknown Oriental, a Japanese print by Utamaro or a Whistler etching.

This process of letting down skins, which dates back only to the 60's, has done much to allow the creator of fur fashions a wider scope in designing new arrangements of pelts to meet the demands of the ever-changing silhouette.

I feel there is still to be written a new romance of furs. One not merely concerned



One somehow connects Revillon Frères with Cartier, the great French jeweller, without having to be psycho-analyzed to tell why. This wrap cape, of seal and moleskin, is a superb example of the good taste which marks this house as one of the really great creators of fur fashions. One does not know whether to marvel first at the craftsmanship in the wrap or at the judicious combining of soft grays and luminous black panels of seal. One wonders sometimes if it is not Fashion that is the handmaid of the portrait painter, and if this is so, then we hail America's costume designing into the ranks of American art. Shown by Revillon Frères

with trapping and bartering in the wilds around Hudson Bay, Alaska, and Siberia; it is a story of dyes and of highly skilled human hands in an age of machinery doing subtle things with furs which machinery cannot touch; it is the story of intelligent designers and of men with vision who want to offer good taste and beauty to the women of America. It is small wonder that we feel justified in emphasizing the art of dress in our pages.



# Poster Art and the Country Estate

## An Undeveloped Opportunity for Design



Two baggage stickers and a miniature poster stamp for the Glenwild Plantation

THE extraordinary development of advertising art (more usually called commercial art) in this country has trained a group of artists toward the attainment of certain abilities which are of great potential value outside the specified confines of advertising problems.

Advertising art has trained these artists to be not only resourceful and imaginative, but also practical. Unlike the picture painter, they have always had two masters to please—themselves and the advertiser, and the advertiser is often more than one person. Without too great a compromise with his honest convictions, the commercial artist has been required to produce a drawing or a painting to conform with certain definite specifications, and in so doing he has developed a high degree of resourcefulness.

Not even a captious critic can deny that

the work of the commercial artist has improved beyond belief in the past ten or fifteen years, yet even the commercial artist's most cordial admirers have seldom thought of his great possibilities outside the field of advertising. As a matter of fact, the abilities which have made the commercial artist successful as the illustrator of an advertising message are peculiarly adaptable to the successful execution of other special problems which involve design and ideas. Those who are sufficiently interested to watch the work of this group—the more able commercial artists of this country—will see many of them attain marked distinction in the field of industrial art . . . which, however, is a development still a little in the future.

Much will be accomplished in the direction of developing the talents of our commercial artists outside the exact confines of advertising work if persons in a position to offer interesting opportunities avail themselves of the hitherto undeveloped possibilities of the commercial artist.

All of which is by way of introduction to a note on the imagination, originality and initiative of Mr. James Borden, owner of Glenwild Plantation, in Grenada, Mississippi. The broad acres of Glenwild Plantation are devoted to the breeding and raising of registered Shorthorns, Herefords and Durocs, as well as the finest stock of mules. There are also crops and a considerable population—such an extensive colony of help as to necessitate a Plantation Store, and many other appurtenances an enumeration of which would thrill any "country gentleman," but which are not entirely germane to our immediate consideration.

The source of our immediate interest lies in the fact that Mr. Borden conceived the idea of "featuring" his great plantation through the medium of poster art, and sent through to Curtiss Sprague, the commercial artist, an order of exceptional interest. It called for two posters, for use in railroad stations, and in the immediate vicinity of the plantation, a painted sign-board for the plantation store, two pictorial baggage stickers, in poster style, baggage tags, small poster stamps, and stationery. A poster for the local county fair was later added to this already interesting list.

Whatever may have been the experience of other commercial artists, Mr. Sprague, certainly, had never received quite so interesting an assignment or one so unique. Its unusual nature stimulated him to most enthusiastic efforts, and he prepared a group of clever and colorful sketches, in clean-cut poster style. These, with certain modifications, went on to finished paintings, lithographs and process reproductions. The sign for the plantation store is painted on four-ply board by Mr. Sprague, and word comes through from Mr. Borden that he contemplates having painted a number of quaint poster signs for various roadside points in and about the plantation.

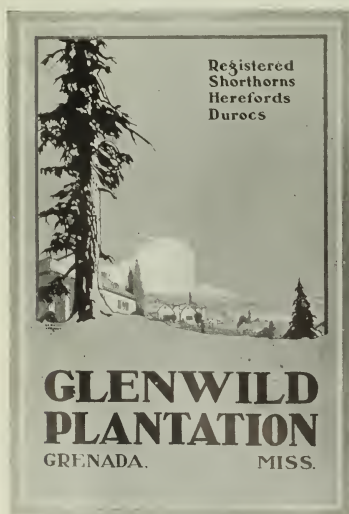
The monotone reproductions on this page convey, unfortunately, no idea of the brilliant and vivacious poster colorings of these varied pictorial embellishments of Mr. Borden's estate. In design they bespeak in direct terms the great extent of the plantation, and in the baggage sticker, which shows the old colored butler opening the door, there is a delightful suggestion of Glenwild's hospitality. In the other sticker, the stately colonnaded portico upholds all the gracious traditions of the old South that endear it to the whole nation.



Preliminary sketch for owner's and guests' stationery at Glenwild Plantation

Here, certainly, is a distinct accomplishment, and one arrived at through means hitherto unutilized. Poster art, the *metier* of the commercial artist, has afforded to Mr. Borden a unique and effective means of picturing his great plantation—and Mr. Borden's utilization of poster art to accomplish this end has afforded Mr. Sprague an unusually happy inspiration to make a departure from the field of commercial art.

With such a striking example to blaze a new trail, perhaps the commercial artist's ingenuity, and his ability to picture a message through the colorful medium of poster art, will suggest a variety of new and hitherto unattempted utilizations of his work in problems entirely outside the realm of conventional advertising, problems which have hitherto been his only expression.



One of the Glenwild posters, for use in railroad stations and in the country about Grenada



The artist who has designed the entire group of posters, stickers, tags, etc., for Glenwild was also asked to paint a swinging sign for the Plantation store



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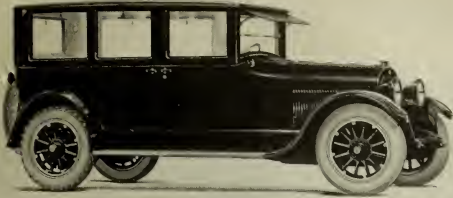
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A glance at the front end of the new car reveals a motif which has helped to mould the new design. The radiator is higher and its shoulders have been raised to conform to a more graceful pattern.

The change of radiator shape is reflected in a hood of more liberal dimensions, with a trim and slender highlight flashing along its entire length where it dips out on either side. This improved front end gives to the car a more distinguished appearance and conveys an impression of greater power. An added touch of smartness is given by the new style head and side lamp which are equipped with non-glare optical lenses of an exclusive and handsome pattern.

Increased beauty of design is apparent in the sweep of the fenders and in all exterior lines. The rear quarters of enclosed bodies have been changed from sweeping curves to slightly rounded corners in line with the trend of the most advanced design. All cars seating five passengers or less now have the full length of wheelbase, which is 132 inches.

Two new and distinctive body styles have been added to the Cadillac line. The two-passenger coupe resembles the roadster in the arrangement of seats and storage space, making it an ideal car for professional use. The five-passenger coupe is equally attractive and has a wider range of utility. Entrance to the rear seat is afforded by tilting the bucket seat on the right side.

The phaeton and five-passenger sedan are equipped with a trunk rack which fits between tire carrier and the rear of the body.

## An English Estimate of Manship

THE following paragraph, from the *Athenæum*, show an American sculptor, Paul Manship, from an English point of view.

Messrs. Brown & Phillips, most enterprising of dealers, have introduced an American sculptor, Mr. Paul Manship, who has had something in the nature of a triumph in the States. He is a curiously unequal artist; some of his exhibits (such as "Nude Reclining") are about as bad as sculpture can possibly be; others again, such as the bronze "Dancer and Gazelles," are perfectly charming in feeling and design, and most delicately executed. The explanation of this inequality is to be found, firstly, in the evident eclecticism of Mr. Manship's studies, and, secondly, in the nature of his æsthetic impulse. Judging by this exhibition and photographs of other works, we should say that Mr. Manship knows all there is to know about the technical aspects of sculpture through the ages. He has apparently proceeded on the German system of absorbing stylistic formulae in a search for style, and he has grasped, undeniably, the formulae of Indian carving, and of Greek and Renaissance modelling, no less than the methods employed by modern sculptors and modellers in Paris, Munich, and Vienna.

Above all, he has assimilated the clear-cut linear stylization of the Greek vase painters, and it is this influence, more than any other, which controls his production. It is the dominant influence, doubtless, because, as we have suggested above, Mr. Manship's æsthetic sense is of a special character; it is, in fact, almost entirely restricted to a feeling for line. The beauty of his successful works is essentially the beauty of line. And this beauty is contained in one view only. In other words, his bronzes have no three-dimensional existence. Seen from any but the central point of view, they become a mere haphazard bundle of weak and straggling forms with no beauty or significance. They are, in effect, bas-reliefs cut out of their backgrounds. Set against a light wall, the "Dancer and Gazelles" and "Diana" constitute silhouettes conveying something of the grace and balance of figures on a good Greek vase, because this is how their creator originally conceived them. But when Mr. Manship departs from the strictly two-dimensional conception he fails most lamentably, because he is faced at once with three-dimensional problems which neither his erudition nor his technical ability has so far enabled him to solve.

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# An Artist in Dress and Decoration

## The Entry of Jeanne Lanvin Into a New Field

By LEO RANDOLE

THE very recent entry of Jeanne Lanvin into the field of interior decoration has aroused a great deal of interest in all artistic circles. Destined to outlive fashions, the decorative arts of an epoch are too closely connected and incited by fashions, that an event of this sort, considering the artistic personality of Jeanne Lanvin, would not be counted of great importance.

Ascertaining itself by the poetic charm of her dresses, the sensitive manner in which she evokes an epoch, and, above all, by the extremely decorative qualities of everything created by her, the art of Jeanne Lanvin, from the very beginning of her career in the field of creative dress, elevated her above the circle of her trade. Even in Paris, there are only a few couturiers, and for the most part men, whose art is so marked that it is exerting influence.

Now, directly connected with interior decorating, Jeanne Lanvin's art—soft, suave and exquisitely feminine—may become an altogether new influence in applied arts and decoration. She is original, modern and distinguished. Her modernism is not of the destructive sort, disowning all the past to create new things. Indeed, her sensibilities



*Jeanne Lanvin, whose art, soft, suave and exquisitely feminine, may become an altogether new influence in applied arts and decoration. Her entry into the field of interior decoration has aroused great interest in all artistic circles. Photograph by Baron de Meyer*

are so akin to beauty of all times and origins that it is in her creations, which are the nearest us in a modern sense, that her art appears to us like the quintessence of all that through ages expressed beauty and grace. Her artistic influence will be the influence of a thoroughbred, for, with the true instinct of a thoroughbred, she imparts to all she creates the inheritance of a great artist. From the few ensembles of Lanvin decoration we can see already that her greatest influence will derive from her delicacy of creating harmony between modernism and the past.

Although it could have been the only way of reconciling us altogether with modern interiors, only a very few decorators so far have dared to mix modernism with antiquities. Yet there exist great affinities between epochs, or rather between various expressions of epochs, and nothing is so charming in an interior as an arrangement that links them in harmony. What modern chair, for instance, could replace the gilded Louis XV chairs in this very modern entrance hall of Lanvin-Decoration, with woodworks of carved light oak—a lift of green lacquer and gold, white and brown marble floor and a lampadaire of carved and gilded wood?



*An entrance hall by Lanvin, with walls of carved oak and parterre of brown and white marble. The elevator is of carved wood, lacquered in green and gold*



*A side of a round petit salon whose walls are divided by blue pilasters of aventurine, a blue and gold stone, and the chairs are painted in the same colors*



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*Sculpture by American Artists Exclusively*





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In their fear of displaying a lack of originality and in their sincere strife to disengage themselves from traditions and influences of the past, many modernists are in reality enslaving themselves to misconceived laws of modernism. Symmetry in its dryest geometrical form has become a sort of religion—when in reality the only symmetry that counts in any form of art is the symmetry of harmony. As much as a symphony of dissonances is a form of modern music, in the composition of a modern interior harmony can be created from a symmetry of oppositions rather than from some geometrical exactitude.

In France there is nothing to fear from the influence of a beautiful past, and in our period of transition, especially, there is in-



*A characteristic Lanvin design, embroidered in blue, black and yellow, with appliqués of black chiffon*

modern decorator her respect for traditions will do much to influence the revival of these two qualities.

For an artist such as Jeanne Lanvin it was not complete to create clothes that idealize women. She dreamed of surroundings that could frame and outlive the fragility of clothes. Her impulse to decorate interiors has been so strong in her that when a few years ago she appointed Rateau to build and decorate her own home, she surprised this distinguished architect-decorator by her original suggestions and the beauty of her vision.

From this collaboration of a daring modernist and a talented architect of classical training, saturated with all the restraint and nobility of traditions, came the realization of the interesting house, Lanvin-Decoration.

At Levallois, in the suburbs of Paris, is the usine of Lanvin-Decoration, where all the old crafts of France are represented by fifteen corporations of artist-craftsmen. It is the same "main d'œuvre" of Eighteenth Century of French ébénists, sculptors, painters, decorators, "ciseleurs," modelers and gilders brought together to execute the modern works and the "reconstitution de l'Ancien." One should not confuse a copy with a "reconstitution," although the documental difference between the two may not be very great. The

important part of a reconstitution is to convey the spirit of an epoch.

Considering all she has already contributed as an artist of dress, it is with much expectation that to Jeanne Lanvin can be left the delicate task of creating, with decorative means, in her interiors, an harmonious link between the spiritual impress of the past and the spirit of our own times.

**A**N angle of this story of the entry of a great French couturière into a new field, that of interior decoration, should be of particular interest to all designers and artists in this country. Following the formula called "specialization," and believing that



*"Venitienne"—an evocation of the Italian Renaissance in black taffeta*



*A newly created dress of blue tulle, with flowers of the same color*

deed more originality and courage to combat some recent and even contemporary influences that so essentially lack French character. To seek in scant geometry a solution for new forms is to deviate indeed from the very traditions of French art. For it is essentially French not to fear decoration. Others, notably the English, have done beautiful things in a very simple way, but no people yet has equalled the French in the "measure" of its decoration, as it imparts French art of the most ornate kind to the simplest of forms. It can be said that this "measure" in decoration and the sense of proportion are typical of French art, and in the interest aroused in Lanvin-Decoration lies the faith that in the lead that Jeanne Lanvin will take as a



*One of the studios of the plant where Lanvin executes her modern modes of decoration*

this is an "age of specialization," we do not, as a rule, live up to our capabilities in this country in the direction of versatility and resourcefulness. Our painters would not dream of designing a chair, or a set of silver, or our architects of designing a fine wallpaper or a tapestry. We are inclined to stick somewhat too literally to our "jobs." The responsibility, to be fair, can be divided about equally between the artist and the manufacturer, the former failing to submit new and artistic designs in the industrial arts, and the latter failing to call upon the great reservoir of industrial art ability lying dormant and undeveloped in more specialized branches of creative art in this country.—EDITOR.



## A Memorial to Caruso

*A Democratic Foundation to Help Singing in America*

FURTHER steps to organize the proposed Caruso American Memorial Foundation along popular and democratic lines, were taken at the annual convention of the New York State Grand Lodge of the Order of the Sons of Italy, held at Utica, N. Y. Chevalier Stefano Miele, Supreme Venerable of the National Order of the Sons of Italy, who originated the idea of the Caruso Foundation, presented an outline of the tentative plans and purposes of the Foundation and urged that every lodge of the order should co-operate in raising the \$1,000,000 permanent fund.

"The Order of the Sons of Italy deems it an honor to have initiated the suggestion for such a permanent memorial to the spirit of Enrico Caruso," said Dr. Miele in addressing the State convention. "That golden-voiced tenor has done more to interpret the artistic soul of Italy to America than any other Italian. It is fitting, therefore, that the most powerful organization in this country of Italians and of Americans of Italian descent, whose energies are largely devoted to the promotion of continued good-will and understanding between our country of origin and our country of adoption, should honor the memory of Caruso in a manner that will be of permanent practical value to America."

Dr. Miele announced that he would seek approval of the Foundation from the delegates attending the Supreme National Convention of the Order just held at Trenton, N. J., in the first week of September, in order to get the united support of all the lodges. It is hoped that the entire membership of the Order, consisting of 175,000 persons residing in nearly every State of the Union, will contribute small sums to the fund.

The conception of a memorial that will help cement international relations and promote the co-operation of all Americans, irrespective of race or creed, is typical of the originator of the Foundation plan. Dr. Miele received special recognition for his leadership in this work from both the American and Italian governments. In the United States he served as racial adviser to the Department of the Interior during the war, and in Italy he was designated by the King a Chevalier of the Crown.

### *Other Offers to Help*

OTHER offers of help and co-operation have been received from various parts of the United States at the headquarters of the provisional committee in the Woolworth Building. Because the permanent committee has not yet been completed, however, inquiries as to where to send contributions have caused the announcement that

funds will not be received or solicited until its personnel has been made public. Some weeks may elapse before such an announcement can be made, as many of the persons whose co-operation is desired are now abroad or are on their vacations. In the meantime, any expenses incurred in the preliminary work will be covered from a fund personally subscribed by Dr. Antonio Stella, chairman of the provisional committee; Dr. A. E. Giannini, president of the East River National Bank, who is acting as temporary treasurer, and Stefano Miele, temporary secretary.

"It is our purpose to turn over to the permanent committee, a definite proposal for action as well as the nucleus of an administrative organization, which is now operating without a penny of cost to the proposed \$1,000,000 fund," said Dr. Stella.

"Apart from the work of organizing a committee of representative men and women whose standing in art, finance, commerce, industry and education, as well as in our social life, will inspire confidence in the project, the provisional committee now is engaged in analyzing the various forms of musical foundations and scholarships, with a view to combining their best features in the plan for the Caruso Foundation. We have been seeking to find how we can supplement, rather than overlap. Our inquiries so far convince us that the present need exists for the award of scholarships in voice training. It seems that less has been done in this country to encourage in an organized way the cultivation of the human voice than other branches of musical art.

"Little effort has been made to remove poverty as a bar to advancement in voice culture. It is in that field, therefore, that we feel the Caruso American Memorial Foundation can render the greatest service."

### *On Democratic Basis*

DR. STELLA said that in the working out of the scholarship plan of the Foundation, the awards would be made on a most democratic basis, and that the underlying principle would be to help those who are financially unable to develop what natural singing talent they possess. "We believe that to be in keeping with the purposes Caruso himself intended," he added.

Applications for scholarships have already been made to the committee, and although considerable time may elapse before attention can be given to the actual consideration of awards, the applications will be kept on file and submitted to the committee in the Foundation that will have charge of this matter.



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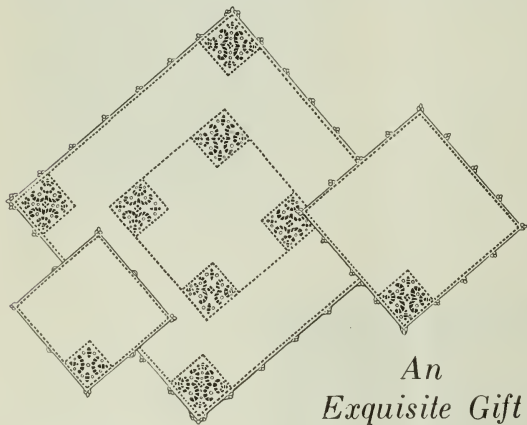
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## Art's Aid to Broadway

(Continued from page 365)

not a success. It deserved to be. It was witty, wise, ironical, profoundly moral, but perhaps a bit too realistically honest. One is always a bit saddened at the failure of plays one likes, of plays that seem to combine truth and beauty. Perhaps the Garrick is too far from the centre of Broadway.

The activities of Robert Edmond Jones, who has won such an enviable name for himself in our theatre, include a striking scene for "Swords," which opened the new National Theatre, and the settings for Miss Zoe Akin's "Daddy's Gone a Hunting." "Swords" introduces Sidney Howard to Broadway with a poetic drama of Twelfth Century Italy. It might be described as a curious combination of Sem Benelli and the late Ella Wheeler Wilcox. At the risk of seeming unduly critical of youthful and intransigent genius; "Swords" contains all the blood, lust and death of the "Cena delle Beffe," combined with all the honest domestic virtues celebrated by the American poetess. Mr. Jones's setting, depicting a Byzantine tower on an island off the coast of Italy, made effective use of stairs at the right and left of the stage, one set leading to the chamber of the imprisoned heroine, and the other to a balcony overlooking the sea. These stairs were an inval-

uable aid in accentuating the dramatic values of Mr. Howard's verse.

This setting likewise marks the return of Robert Edmond Jones from the realms of so-called futuristic fantasy which inspired his production of "Macbeth" last season. In "Swords" and "Daddy's Gone a-Hunting" he seems bent on vindicating his reputation as one of the soundest craftsmen of the theatre, creating with amazing restraint and economy of means stage pictures that possess an uncanny power of exaltation and unworldliness. There will be more of Jones during the coming season. It will be especially interesting to study his method of approaching the work of Eugene O'Neill, most discussed of all American dramatists. It is difficult to imagine two more sharply polarized talents than those of O'Neill and Jones, and the result of their collaboration is bound to be well worth watching.

Our record of art's alliance with Broadway would not be complete if we failed to record the mushroom growth of new theatres in and about this playground. Last month's record included the new National Theatre in West Forty-first Street. This is a dignified and sober playhouse, designed by William Neil Smith; and the "Music Box," a more ambitious project in West Forty-fifth Street.

## Opera in English by New Company

A NEW operatic enterprise, under the title of the National Opera Company of America, Inc., has been organized and is now engaging artists and getting together a company, for the purpose of giving opera in English in various cities in the East. The company is incorporated under the laws of New York State and is capitalized at \$100,000.

Professor Charles A. Kaiser is president of the company and will be the artistic director. W. E. Dentinger is secretary. Mr. Dentinger is actively engaged in the business side of the enterprise and has opened offices in the World Tower Building, West Fortieth Street.

Professor Kaiser is well fitted for a position a sartistic director of a company, having been intimately connected with operatic work for more than thirty years, during the larger part of which time he has appeared himself in leading rôles. He has sung in important centres throughout Europe and scored a very decided success in this country. For a number of years Professor Kaiser has been an ardent advocate of singing grand opera in English in this country.

In speaking of this subject re-

cently he said: "America today leads the world in everything but music. America has never failed to reach the height of any of her ambitions. There is ample talent in our country to produce grand opera in a far better manner than is possible in Europe. I believe the public would enjoy hearing the great masterpieces in our native tongue, rendered by Americans for Americans. Let us lead the world in music. It can be done."

The plans of the company as at present outlined will include the preparation and rehearsal of various operas to be given during the first season, under the direction of efficient instructors and directors. A chorus of good size will be augmented in the various cities visited and there will be an orchestra of adequate size. The company will be provided with new costumes and scenery. Translations of the librettos into English will be made a matter of special care and consideration and the repertoire will consist of the master compositions of the great composers.

It is planned to give the performances in all cities visited on a guarantee basis. Work has already been started to organize music-lovers in various cities.

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## Futurism to Have Its Fling in Ballet for "Snegourotchka"

Rosina Galli, Back from Europe, to Produce Bird Spectacle as One of Features of Russian Opera

WHAT probably will be the most fantastic and futuristic presentation patrons of the Metropolitan Opera House have yet witnessed, is promised during the forthcoming season in the New York premiere of Rimsky-Korsakoff's "Snegourotchka." This, in the opinion of Rosina Galli, premiere danseuse of the Metropolitan, who returned last week from a sojourn in her native Italy to drill the ballet in the steps, posturings, mimicry and evolutions, will be a very important feature in the newly proffered Russian Work, says *Musical America*.

While disclaiming any preference for modern modes of dancing (in fact, she more than hinted that she finds more beauty in the older, accepted forms of the classic dances), Miss Galli stated that the novelty of the choreography in "Snegourotchka" has aroused her intense interest, and according to her piquant description of some of the scenes, staid opera-fans may gape in wide-eyed wonder and think they have wandered into an aviary instead of an opera house. What with the futuristic and oddly-colored scenery and costumes designed by the Russian modernist, Boris Anisfeld, and the fair members of the ballet corps flitting and hopping about in the guise of birds, the illusion will be one of fairyland, far from the beaten track of operatic heroics. Added interest is given the Metropolitan's plans because of the reported intention of the Chicago forces to steer wide of futurism in the presentation of its new ballets in the approaching season.

### Bird Spectacle Planned

ALTHOUGH Miss Galli has not yet had time to make definite plans concerning the new dances, she has prepared a rough sketch after which she is to model her ballet. This sketch suggests that an ornithologist should be in his element, when the finished spectacle is seen, for all birddom will be on parade—big birds and little birds, from sparrows to peacocks, and each hopping according to its particular species.

"From the viewpoint of the ballet," Miss Galli said, "Snegourotchka" will be the most important new work to be given at the Me-

tropolitan next season. But one must not expect to see dancing, as it is usually done. The bird dance will be the most interesting to develop, although it will not be very lively musically. I do not know yet just what our facilities will be on account of the staging, but if possible, we shall have the birds flying through the air, as well as hopping about on the ground. Our scope will be rather limited, because the chorus will be on the stage at the same time. The dance which will probably be the most popular with the public is a buffoon dance in which only the men will take part.

### Ballets for "Loreley" and "Ernani"

OF the other new operas to be presented, "Loreley," by Catalani, will give the ballet an excellent opportunity. An unusual feature will be a dance in which sea nymphs will take part. I think we shall be able to make this very realistic, for I went over plans for the settings which are being painted in Milan, and made some suggestions for the staging which I think will work out effectively. Then there will be a beautiful ballet in Verdi's "Ernani," and two smaller dances in "Traviata." We may also add a third one in the latter opera.

"Personally, I prefer the older forms of the dance to the modern school, and I feel certain that the public will, after a little while. It was interesting to note the difference with which the older and the newer forms were received when Pavlova was here last winter. There seemed little doubt which was the more beautiful and expressive of the two."

It must be said, however, that this predilection on the part of Miss Galli will have no echo in the presentation of the new operas. An artist such as she, trained in the traditions of all schools, has a ready appreciation for the best in each.

Prohibition, she remarked, did not bring her back to America sooner than necessary, as a zealous reporter hinted in one of the New York dailies. "Perhaps there is less dancing now," Miss Galli said, "but I do not think there ever were many classic dancers in the cabarets, and that is the only kind of dancing I am interested in."

## The Pilgrim Memorial

THE General Society of Mayflower Descendants dedicated September 8, a granite sarcophagus as a permanent memorial to the Pilgrims—half the Mayflower band—who died in the colony's first winter on the Plymouth shore.

The monument stands on Cole's Hill, facing the sea, on the site of the first burying ground. The

bones of some of the Pilgrims have been deposited in the memorial. The exercises were the last of the principal tercentenary observances which have extended over nearly a year.

In the absence of Major General Leonard Wood, past governor of the society, Asa P. French, past deputy governor general, presided.

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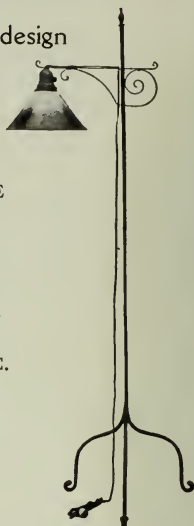


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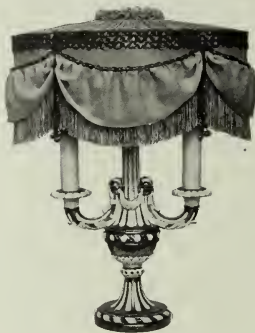


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## Modernism in the Museum

THE giant gooseberry served up by the authors of the anonymous circular attacking the Metropolitan Museum is a belated fruit of decidedly mixed juices, says the *New York Tribune*. Like all such portents of the heated term, it savors of intelligence gone awry. In the first place, the authors discover at the eleventh hour, just as the exhibition of modernist pictures is about to be withdrawn in the natural course of events, what rational observers had noted months ago when the show opened. This is that the so-called "post-impressionist" painters produced a quantity of rubbish. What prodigious news!

The *Tribune* would be the last paper in the world to defend the modernists. Leaders in the "movement" have been appropriately dealt with in its columns over and over again. When the Metropolitan exhibition was opened the bad and harmful traits of the baser figures in it were clearly stated. We can sympathize with the writers of the circular aforesaid in so far as they condemn modernistic incompetence and presumption—without wasting any time on cries of pathological degeneracy. The stuff is bad art, worthless art. That is all that criticism needs to notice. To pass from this to regular abuse of the museum is mere nonsense.

THE Metropolitan did a wise thing when it placed the modernists on exhibition. The venture was one of an educational nature, strictly germane to the function of the institution. It assembled these modernists in a place packed with masterpieces of all the schools, old and new.

Before the many thousands who visit the museum in the long summer it laid down the evidence, as it were, and conveniently provided all the touchstones whereby this evidence might be tested. If any mistake was made it was in the publication of an introduction to the catalogue too sympathetically written. The visitor might better have been left to find his way about unaffected by so much as a single extenuation. But not even the amiabilities of the catalogue could have led any sensible person to conclude that this show was an official affirmation by the museum of faith

in the "principles" of Cézanne and Matisse.

What the exhibition essentially amounts to is an expression of the enlightened liberality which has for years marked the policy of the director, Mr. Robinson, and the trustees behind him. No one familiar with the workings of the great organization in Central Park can have failed to recognize its progressive tendencies. In the almost fantastically rapid development of its collections, in its co-operation with the schools, and with all the growing agencies of industrial art, in its really constructive services to the public, it enjoys a prestige challenged by no similar institution in the world. To gird at the museum for having held this exhibition, with the assertion that it has declined to exhibit the works of an American artist, is silly. Where would the museum be if it were thus to distinguish a living American, no matter how important? In a perfect maelstrom of criticism because it did not thereupon open its doors literally to every Tom, Dick and Harry.

THERE is no blemish on the museum's record in the matter of exhibitions of American art. We have only to allude to the brilliant occasions dedicated to Augustus Saint-Gaudens, Winslow Homer, A. P. Ryder, Whistler, Chase and so on. Even now there is in preparation a memorial exhibition of the works of the late Abbott H. Thayer. And the character of the collection based on the Hearn fund is sufficient indication of what the museum does for the living American artist. He is backed, in short, in the only way in which it is reasonably possible for the museum to back him.

The faults of modernism are numerous and in many ways their influence is evil. The *Tribune* will never cease to combat them in the future as it has combated them in the past. But from the assertion that in making the exhibition now assailed the museum has been lending aid and comfort to the enemy, compromising with Belshevism and degeneracy, we dissent with candid disgust of the sensationalists who have sought to stab it in the back.

## A Painter of Whalers

(Continued from page 373)

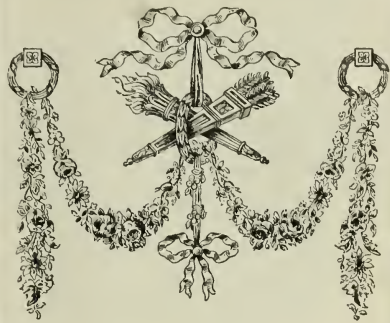
full rigged ship in a snow storm on Christmas Eve.

But this is only where he sits and dreams of work. His workshop is the water side and in every canvas you feel the open air and the salt breezes. Indoors he is only a congenial, comfortable host; outdoors he is a painter.

He has been too busy to exhibit much. Occasionally the Boston Arts Club or some other fortunate gallery extorts a promise from him,

and sometimes a hardy friend or acquaintance forces him to part with some treasured canvas. One exhibition of his in the Art Museum in Erie, was more a tribute to his boyhood home than from any personal ambition.

As long as a whale boat comes to New Bedford, or one lies at anchor, or rots on the ways, he will be too busy for publicity; too engrossed for fame, for he is a whaler first, and an artist second.



DREICER & C<sup>o</sup>

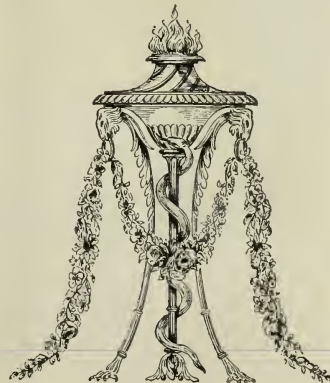
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## Pattern and Color in New Murals

(Continued from page 376)

erty has taken the whole spectrum—primaries, secondaries and tertiaries—and whirled it into new and astonishing patterns.

And patterns lead us to the next important element in these canvases, for following the remarkable color comes the freedom and joy of the design. The new movements in art have affected Mr. Daugherty's composition, and have given it a swing that is delightful. Some of his panels are better composed than others. One, especially, falls apart in its correlation of parts. But, on the whole, they are remarkable examples of clever imagery.

Mr. Daugherty's sojourn as a student of Frank Brangwyn taught him many things about decoration, but he has wisely kept himself from doing things one way. He tackles each successive thing with a different intellectual spirit, and his technique follows his spirit. Unlike Brangwyn, he has an appreciation of the straight line as well as of the curve. His drawing has the vitality of the early Greeks—straight lines set against curves. True, he does not draw well in the academic sense; that is, his detail and construction are often faulty. But real drawing means expression. Millet once painted a woman carrying two pails of water, one in either hand. He gave the impression of heavy weight in the arms, but when examined from an anatomical point of view they were all wrong. Our artists feel that they are slowly becoming emancipated from nature; they are on the verge of true creation.

Art means the elimination of the accidental. Art is creation, not a process of compiling facts. Nature is a series of truth and accidents. The artist may derive his fund of information from nature, but his creation must be done in his own head—done with great feeling and imagination. He must work with that brimming inspiration that has its root in the most exacting calculation. In nature many things may happen, but in a work of art only the ordained thing should find a place.

Puvis de Chavannes added much to decoration. He was the first since the early Hindu, Chinese and

Egyptian artists to treat decoration as an integral part of the building it adorned. The decorations of many of the Italians were often merely enlarged easel paintings. Chavannes heightened the key of his color and made it delicate and flat, and we have apparently begun to believe that that is the only way to treat a decoration. But here comes James Daugherty, who goes to the other extreme and carries color to its greatest intensity, and yet his decorations stay on the walls just as beautifully as Chavannes'. He has adventured in a new field, and we look into the future with him with happy anticipation.

These decorations of Mr. Daugherty's were painted in a very short time. Each of the four large panels, ten by forty-six feet, was done in two weeks. Necessarily, therefore, they have some of the faults of this quick execution. But I think they have derived also a good deal of their freshness and spirit from this imposed limitation. Limitations in art are splendid things. In Egypt they created a simple, noble art, and in Asia they produced a profound spiritual conception. They increase intensity, they throw the mind back on the creative past, and forward into the untried future.

The length of time a man works on a picture is not important in itself. It may be an hour, or a couple of years. But if he paints it in a short time, he must previously have spent a great deal of thought on it, or it will be superficial. Mr. Daugherty's decorations are somewhat open to this criticism. There is a feeling of hurry of conception to them due to the conditions under which he was forced to work.

Mr. Thomas Lamb, the architect, exercised discernment in giving this commission to Mr. Daugherty. Architecture is under greater restraint than any of the other arts. The architect is burdened with tradition because he cannot risk his client's money in experiments. And though his client's taste may often act as a restraint, he can sometimes accomplish much by calling in an artist like Mr. Daugherty to give a new flavor to the whole scheme.

## An International Exchange

WHEN Napoleon captured Venice he carried off a marvelous painting by Paolo Veronese. This picture was painted as a ceiling decoration for the Hall of the Council of the Ten in the Ducal Palace of Venice and represented the goddess Juno pouring her treasures upon the city of Venice.

Later, in his decree of 1799, Napoleon assigned the painting to the city of Brussels, where it remained until a few months ago, when, at the suggestion of the Minister Destrée, it was most

generously returned by Belgium to Italy, to be restored to its original destination.

This generous gift—for such it was, and there was no direct obligation in the matter—has been warmly appreciated in Italy; and it was felt, very naturally, that some return on the latter's part should be attempted. This wish has now found expression in the offer to Belgium of the panel by Roger Van der Weyden, representing Lawrence Fraimont. It is a beautiful example of Flemish art.



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# The Human Equation in Architecture

(Continued from page 368)

mouldings, purely for decorative effect. Most often they consisted of rosettes or leaf motives, but were not infrequently used as another opportunity for the grotesque. The tympanum is the space formed above a square-headed door which is framed by an arch—the illustration of the carvings above the kitchen door of the House of Jacques Coeur affording an excellent example. The capital is sufficiently well known as an architectural detail to need no definition, and the illustrations from Wells' cathedral serve to show the manner in which grotesques were incorporated in the design of many Gothic capitals.

Grotesques were by no means confined to ecclesiastical architecture, for the spirit of the time was such a profuse one that it found a wide variety of expression in secular buildings. A thoroughly characteristic example is seen at the head of this article in the stonemason from the château of Pierrefonds, and the famous "House of Jacques Coeur," at Bourges, is fairly alive with people and animals, carved in ways both grotesque and realistic. In the "Court of Appeals," especially, there are all manner of storied carvings, such as vigorously modelled representations of the knight of Louis d'Orleans. One of the illustrations shows a tympanum group over the kitchen door, and the pictorial qualities of this kind of Gothic sculpture are evidenced in its rendering of "an idea in terms of human nature."

The grotesque has been by no means overlooked in most of our important buildings of Gothic origin or type. The "scholastic" style of Gothic, seen in the College of the City of New York (George B. Post & Sons) and in a number of school buildings by E. F. Guilbert, affords opportunities for the grotesque which the architects have not overlooked. In these instances, as well as on the exterior of the Woolworth Building, the grotesques are of terra cotta, a material highly suited to intricate or subtle modelling by reason of its perfect plasticity. In the Graduate College of Princeton and at the University of Pennsylvania grotesques disport themselves among the details, and in the Harkness Memorial dormitories at Yale are many portrait grotesques, including one of Anson Phelps Stokes and one of Webster with his dictionary. Said Horace B. Mann, architect, speaking of the Yale grotesques, "It is something of a jar to see the modern face with eyeglasses, for we seem to associate the cowed head of the monk with these carvings. But they are all done in the Gothic spirit and show a jovial freakishness now and again. Only the narrow minded could object to this symbolism, which is to be found

in the finest buildings of Europe and which has been accepted down through the ages as the prerogative of the designer."

Speaking of cowed monks—these are to be found on the façade of the Friars' Club (Harry Allan Jacobs, architect) — roguish fellows, full of a true mediæval geniality. And speaking of the modern face with eyeglasses, you need go no farther than the main lobby of the Woolworth Building in New York, where a look up at the corbels under the beams at the intersection of the two main halls will disclose a jolly caricature of Cass Gilbert, the architect, embracing a small model of the building. And not far away are equally jolly caricatures of the late Mr. Woolworth, counting out the money to pay for the building; Mr. Horowitz, of the Thompson-Starret Company, a grotesque which will tell antiquarians of 4000 A.D. what that ancient instrument, the telephone, looked like and how it was used; and a structural steel engineer, gravely contemplating a structural steel column and clutching in his left hand a two-foot rule.

Can anyone intelligently say that the existence of these grotesques in the Woolworth Building in any way detract from the dignity of the building or its significance as a great piece of architecture? On the other hand, may it not be said that the building is vastly enriched and humanized by these permanent reminders of the men whose vision and enterprise conceived, planned and built it? Some years before the building of the great Woolworth monument, when Mr. Oscar Hammerstein built his Opera House in London, I wrote a brief note upon this same theme: "... shall it be said of our buildings that they bear no marks of personal identification—nothing to distinguish them from other buildings, past and present?

"It is to be expected that Mr. Oscar Hammerstein, original and self-sufficient in all things, should make his own rules in architecture, and the result is that we find his stern-browed likeness hewn in stone in the sculptured corbels that go to make up the architectural detail of his new opera house in London. ... It is an incontestable fact that whatever the ultimate or changing destinies of the great building may be, its first chapter will ever stand where all who run may read, and upon all posterity the chiselled face of its builder will ever look serenely down.

"Centuries ago the Kings of Egypt caused sphinxes to be carved with portraits of themselves, and caused walls of temples to bear their names, writ tall in hieroglyphs, fatuously supposing, no doubt, that their faces and monuments would live in stone for all posterity. Unhappily, the first

(Continued on page 415)

## AN IDEAL that will never perish



*THE tide of Time eventually engulfs man—but ideas and ideals are eternal.*

*Simplicity, sincerity, steadfastness, eager good-will, integrity—these are concepts of the mind, and in what clearer form can they be visualized than in a clock of perfect faithfulness—  
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THE pioneers who pushed forward the borders of this nation put much reliance in the plain virtues. The grandfathers of many of us listened to the voice of some old Seth Thomas that in measured rhythm preached—"Sure-and-Steady, lad. Haste makes Waste. Be careful. Keep at it."

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## A Progressive Museum Spirit

(Continued from page 361)



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ing contacts, stimulating interest in, and understanding of the aesthetic element in every phase of individual and community life, in inducing co-operation among producers, designers, salesmen and consumers, and in short, in opening to a perception of beauty the eyes of those who, seeing, had not theretofore perceived." Lectures, addresses and informal talks to the men and women of the community engaged in manufacturing and selling, evening courses in art instruction for salesmen, industrial art exhibitions, Sunday afternoon classes in color and design in their relation to merchandise, competitions and many suggestions coupled with extension work have made the institute's influence definitely felt.

IN all this work the heads of great industrial concerns not only of Minneapolis but in other localities have lent cordial assistance, as instance of which may be mentioned the exhibition of silks sent out to the Institute by Cheney Brothers of New York. In last year's Exhibition of Industrial Arts held at the Institute, teachers of the Minneapolis public and private art schools, of the Dunwoody Industrial Institute, professors of the university and colleges, trustees of the Institute of Arts, members of the Society, architects, decorators, merchants, manufacturers, department heads of great stores, and club women formed committees to seek, assemble and correlate the exhibits of the artistic products which it was believed would prove to be of particular value in stimulating home production and appreciation. As a consequence, the exhibition was one of the finest and most important ever held in America. There one saw the beautiful examples in the Furniture section contributed by J. S. Bradstreet & Co., Wm. A. French & Co., the quality-products from Grand Rapids contributed by L. S. Donaldson & Co., the Dayton Company, and J. W. Thomas & Co.; in Leaded Glass there were contributions from Forman, Ford & Co., Purcell & Elmslie, Mosaic Art Studios, Charles J. Connick, the D'Ascenzo Studios, Heinicke & Smith, and the Phipps-Ball-Burnham Company; Ornamental Iron and Bronze was contributed by the Crown Iron Works, the Flour City Ornamental Iron Works and the Drake Marble and Tile Company; in the Graphic Arts section were exhibits from S. C. Burton, C. E. Johnson, Bureau of Engraving, Scott Printing Company and the Hart-Kaiser Studio.

OTHER exhibits were contributed by the Beard Art Galleries, the Dunwoody Institute, the Minneapolis School of Art, Mrs. Bertha Andrews, Boutell Bros., the Davenport, Keljik Bros., Miss Clara Mairs, Minneapolis Society for the

Blind, W. R. Holbrook, Moore & Scriver, Miss Elizabeth W. Pike, Miss Pamela Roberts, the Tenafla Weavers, the Weber Studios, Alexander Anderson & Son, J. B. Hudson & Son, S. Jacobs & Co., Weld & Sons, White & MacNaught, the R. G. Winter Jewelry Company, the Gardner Hardware Company, the Hennepin Hardware Company, Janney, Semple, Hill & Co., the Warner Hardware Company, James H. Bladon, the New England Furniture Company, the Public Library, the *Athenaeum*, and many others. Surely an institution which has brought such friendships as these into enthusiastic co-operation with its efforts to make the useful more beautiful and art's utility better understood need have no doubt of its place in the civic sun, no doubt that it earns all of the one-eighth mill tax which the city of Minneapolis contributes to its maintenance.

The School, which occupies the Julia Morrison Memorial Building, is under the direction of Mary Moulton Cheney, and has, since its foundation in 1886, maintained courses of instruction of the highest order. Exhibitions of students' work are frequently held in the School and in the galleries of the Institute, and traveling exhibitions are also sent out. The object of the School is, through the requirement of industry, and through the encouragement of a wholesome student life, to train proficient painters, illustrators, sculptors, decorative and commercial designers, and art workers for the industries. It is, indeed, one of the most valuable projects to the community fostered by the Society.

AS for the numerous collections in the museum of the Institute, they contain masterpieces of the highest importance. It is doubtful if any museum the world over surpasses that of the Minneapolis Institute of Arts in the beauty of its installation of the objects that adorn its galleries. There is perfect harmony, no crowding, no clashing, nothing there that should not be there. The Print Room contains many of the finest impressions of the masters of etching, engraving and lithography, as well as drawings, and has proved to be a source of inspiration, for Minneapolis has always shown a particular interest in the graphic arts. The Institute is also rich in paintings by old masters and moderns, in furniture, ceramics, textiles, sculpture and other objects of art, ancient and modern, which need not here be enumerated. But it is the fine and constructive use to which these things are being put by the public-spirited Society, the Staff of the Institute, and the School that has counted and continues to count, not only in Minneapolis but with every point of outside contact.



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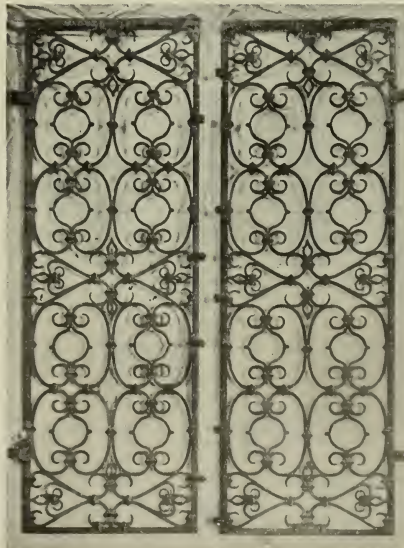
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## What Style for the Country House?

(Continued from page 355)

tween house and setting because the house is only a centre of interest in the picture made by neighborhood or by landscape, and there is a whole series of elements in the shape of porches, outbuildings, terraces, steps, garden walls and planting immediately about the house which belong equally to house and setting, forming a link between them. These elements of transition are most important in design. They tie the house to the ground in countless ways and to omit or to skip them leaves a house a "float" in the landscape. And never does a house seem so artistically right as when it has the air of growing out of its site, with the trees and shrubs, as if it belonged exactly there and nowhere else, and as if to change, or add, or take away a line from it would spoil the picture. Here again is an illustration of the truth that the house should be a whole, walls, roof, chimneys, gardens, planting or interior decorations. A classic example of how houses may fit into the site is the old Dutch farmhouse of Northern New Jersey, whose low, one-story walls and wonderful gambrel roof make the houses nestle into the gently rolling hillsides.

In the case of a house which is grouped with other houses to form a neighborhood, the effect of the neighboring houses should be taken into account. All the houses should have some harmony—which means that they should have certain elements in common—or the whole effect will suffer. Too extreme or theatrical an appearance is out of place, and any unusual originality should have a reason behind it. In this connection one should remember the charming old domestic architectures of Europe or of our own old American towns which are rarely beautiful, but in which the individual house, viewed by itself, is not noteworthy architecturally. The secret of their beauty is that the old builders, in a simple, unconscious way, knew perfectly how to fit them into the picture made by the neighborhood. This consideration opens up a vista of opportunity in design, which may only be mentioned here. One may point out, however, that, in a neighborhood, the more striking effects are better carried out in those houses which naturally stand out from the rest by reason of a more individual site; as, for instance, a site on a hillside, or a ledge perched above a street, or at the end of a vista along a road. In our modern architecture, the best examples of house architecture which has attained the heights of a beauty of neighborhood, are to be found in the towns and countryside near Philadelphia, and in the town of Forest Hills in Long Island.

In addition to all these elements which I have noted above, which imply that a house should be absolutely united with its setting

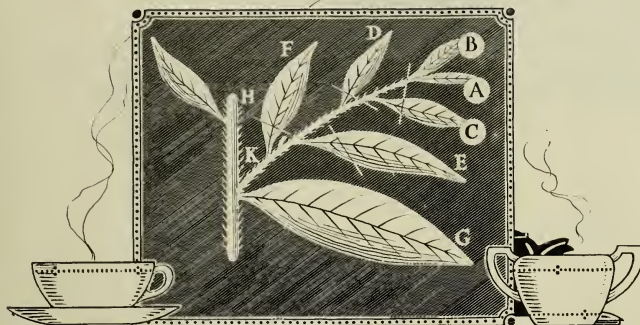
whether the setting is in the open landscape or in a neighborhood, or in the locality, or with regard to the social background of owner or of community, there are considerations which go still deeper into the secrets of art, penetrating deeper to the heart of the mystery that we call style and taste than anything else.

These elements are color and sunshine. Color is the basis of form, because form appears to our eyes only as spots of color in light. Because of this simple but very striking fact, the design of architecture is largely determined by local conditions of color and sunshine. Colors of landscape and quality of sunshine vary indefinitely from one region of geography to another, and will therefore cause design to vary. If one studies older architectures, those whose style has evolved by experimenting under actual test on building, he will see that they are usually adapted to a peculiar geographical condition. Spanish architecture is entirely characteristic of a bold, picturesque landscape of vivid color, in blinding sunlight and of bold forms of landscape and of decorative flora. English architecture, on the other hand, is suited to a soft, intimate park-like country, of soft green foliage and cool, gray skies, and a more subdued light rendered mellow by the moisture in its island atmosphere. Thus it is that the architectures of Northern Europe are very imaginative in form, but quiet in color, because they must harmonize with the soft colors of their geography. Also, the softer light harmonizes any excessive variety of form and softens edges and mellow too-elaborate detail. For a similar reason its colors are the soft, dull harmonies of dark brick and oak and gray stone.

But in a southern region such design is not effective. Their eye is strained in a brilliant sunshine and prefers simpler forms and concentrated centers of interest, leaving plenty of wall surface for the eye to rest on. The cool, dark colors of north European architecture, so beautiful there in the mellow, moisture-laden air, would bleach out gray and hard in a glaring sunlight. Hence one finds in the south, clear, light, walls and vividly accented colors of roof or door or top of tower. And for another reason, this effect goes well in the south. Such bold design is necessary if architecture is to count in a bold landscape, and besides that as regards the statuesque southern foliage, it is needed as a foil. In Italy the stone pine and the cypress and the box hedge are as much a decoration for an exterior wall as a painting for an interior wall. For this reason you will find many beautiful country villas which are plain, almost bald in design, but which are splendid screens put behind beautiful groups and spots of trees and shrubs.

(Continued on third page following)

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# What Style for the Country House?

(Continued from third page preceding)

When these facts of color and sunshine and the ways in which they modify design, are understood, we are far on the way to a knowledge of the differences which created style. It is not an accident that caused the Englishmen and the Flemings to develop a different style from the Italian, nor even the northern Frenchman from the Frenchman of the Mediterranean coast.

When house architecture is seen to be thus regional, immediately two pretensions of the modern art world are punctured. I mean the theory that America shall develop a national architecture and that other theory that a cosmopolitan style will spread over the world. These two theories are true only in a very slight degree. That is, American house architecture will reflect certain material customs and an economic condition on the one hand, and, on the other hand, may embody certain modern ideas of art to be noted all over the world—fine color, directions and flexibility. Except for these it will have a whole series of native architectures, each different as the geography of Massachusetts, Pennsylvania, Virginia, Kansas and California are different, each from the other.

Pointing briefly to these achievements of American house architecture, one should remember that the United States is a country of sunshine and of bold, rough landscapes as compared with northwestern Europe. Whatever Americans may think of themselves in various fields of life, they are altogether Northerners in art.

Even in New England the forms and particularly the colors of north European architecture are not altogether harmonious. Nature is rugged and, even more important, the light is cold and ruthlessly clear, showing up every line and detail of architecture pitilessly. White walls and delicate white details both of house and garden go well in such a light, a truth which indicates that the vogue for the old New England craft architecture is more than a whim. The tradition of this old style is reviving and is giving truth to some fine modern examples, conceived in that cautious, modest spirit of the New Englander, sensitive and discriminating.

New York has its type of native architecture, partaking of the style of the early American houses of the region and the fine farm and cottage types of Westchester County, Western Connecticut and Long Island. This is a long, rambling type of house, well adjusted to the site, with beautiful low sloping roof angles and simple walls, relieved by charming touches of porch or doorway or loggia. It is a style of exquisite proportions in the best examples. In New York and New Jersey also is found the style derived from the charming houses of

the Dutch settlers, mentioned above.

In the Philadelphia region, as I have explained above, we have the most characteristic, the most beautiful house architecture, and the most beautiful neighborhoods—in a word the truest native art in the United States (see page 357). Here has been regained that group opinion of architects and craftsmen and discriminating public which creates great art. Much of their success is due to the use of local materials, particularly their remarkable building stone. This practice imparts consistency and even more than that, and through sticking to the use of a few materials, both architects and contractors learn to make the most of their possibilities in design. It is perfect in taste and good breeding and, beyond all other types, it fairly radiates the idea of home—that quality which after all is the essence of beautiful house architecture. Much of this Philadelphia architecture derives from the early American buildings, but recently a modified English type has been successful. But the secret of its type is that it has been carefully and subtly modified to the light and color and landscape and foliage of Pennsylvania.

The south offers its type—the fine, colorful, large scale mansion of Virginia, with its admirable decoration of portico, or of colonnade like Mount Vernon, which has already become a classic in American architecture. This southern work has much more boldness of color than people have given it credit for.

Going west, we must acknowledge that the prairie has not yet developed a characteristic style of house, although Chicago architects have made some promising attempts along this path. It is to the Pacific coast, to southwestern California, that one must go to find one of the most promising architecture of the modern world, in a glorious setting of bold landscape, brilliant colors, of accented foliage and intense sunlight. These are characteristics also of Spain and Italy and the California architecture shows these influences, particularly the tradition of the fine old Spanish Colonial mission and ranches.

This brings to an end this brief account of style in American country house architecture. The factors herein mentioned could be treated at infinite length but enough has been written to show how significant style is. It is simply the old sincere method of working out designs on buildings. It helps us to understand something of the secret of the craftsman's baffling success in art. This success comes through intuitively adjusting form and design to conditions of light and setting. Through such a process comes its extraordinary harmony. Style means, after all, absolute harmony.



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## The Interior Decorator vs. the Printing Decorator

*Some Printers Lack a Knowledge of Period and Design*

WHEN it comes to knowing what he is about, the man who decorates and furnishes your board of directors' meeting room and creates your Louis XV sales salon seems to have something on the man who decorates your sales documents, the instruments upon which depend the very life of your business.

The interior decorator sets his fine reproductions of classic furniture (when he is unable to get the originals) amid harmonious surroundings, the rugs and carpets, wall coverings, ceiling, window hangings, and even the bric-a-brac being done in the style corresponding with the furniture, says *The Printing Art*. He decorates your sales salon in the Enchanting Manner with woodwork and paneling from old Palermo rooms of the period, with gold and painted decoration; an old plaster ceiling, 1750, from the Palazzo Rossi, Venice; walls of the palm-tree silk made by Philip de la Salle; old woolwork carpet from Southern France, with a blue ground and polychrome decoration; a mantel of French limestone, from Palermo; a Milanese iron chandelier with Venetian glass flowers; eighteenth-century gilded wall brackets of painted iron, with Saxe porcelain flowers and statuettes, but they all blend into a harmonious whole, every detail a reflection in some manner of a great original art movement.

THE man who decorates the documents calculated to bring prospective buyers to this sales salon, on the contrary, seems to work on a lower level. He takes a fine reproduction of a classic type like the Garamond, for instance, now being cut by the American Type Founders Company, originally designed by Claude Garamond under royal patronage in the sixteenth century, and sets it off with ornament of the Victorian era, a brass-rule frame arrangement after the manner of two wide-spaced lines on title-pages of the Colonial period, and prints it in red and black after the style of fifteenth-century printing. The presswork is as good as can be obtained by printing on dry, handmade paper. The work done by machinery is up to a good standard, thanks to electric motors, powerful platen presses, and good ink. It is in its reflection of thought as expressed in knowledge of design that the sales document fails to come up

to the standard of the design in the sales salon. I have an idea that the decorator responsible for the salesroom could design a better piece of printing than the printer himself did.

You wax enthusiastic over the sales salon. "Old murky mirrors, high silken walls are here—a rippling of ornament over the ceiling, and faded black and gold, black and silver, and high *trumeaux* filled with obscure painted flowers. The palm trees of Philip de la Salle's silk walls rise at intervals high in a silvery green sky from a little ledge-like golden base. Their fronds are garlanded with fabulous flowers from the Tropics of 'Paul et Virginie,' and strange, large butterflies and lonely birds are balanced between the trees in flight. Precious gay porcelain-framed mirrors from Venice hang below these birds, reflecting dimly the light of outdoors in a silken darkness."

BUT the sales document, the printer's creation, is destined for the wastebasket. It lacks the touch of a single creative mind. The great printing firm, whose imprint it bears, failed to grasp their opportunity.

This failure of most of the great printing firms to measure up to the high professional standard of the great interior decorating firms has its compensations. The failure of the printing firm is the individual printing designer's opportunity. Attractive, indeed, is the future for the lone worker in the graphic arts who is willing to add good taste and some talent to several years of study of decorative design and period ornament as applied to typography in an earnest endeavor to acquire a professional equipment equal to that of the interior decorator.

To such a specialist must the business man appeal when, perhaps under the whip of competition, he desires to stamp his advertising, his sales instruments, his stationery and office forms with that unique seal of the diamond, the imprint of which is recognizable at a glance. The business getter in the great world of commerce, more busied and hurried than ever, must turn to the typographical design specialist, "a man of cultivation, highly paid, daintily fed, carefully housed, wrapped up in cotton wool, in short," when not at work, instead of to his printer, business man, golf expert, and fellow member of the commercial club.



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## What Next for the Small Theatre?

(Continued from page 374)

at which they did not stop. All of this, of course, is not conducive of the best results. A house is required equipped as a repertory theatre where these plays which have stood the acid test of the trained and highly critical audiences of the home theatres might be sent with fair assurance of success. It is obvious that each group would be unable to support such an undertaking, but is it not possible that a theatre could be secured for the common use of these companies, each being given stated dates throughout the season? Cancelled and remaining nights could be consigned to independent and amateur producers. A repertory theatre, in a new sense of the word, this cooperative organization would soon command the confidence of the public.

The exact requirements of a small repertory theatre have been outlined by William Archer and John Drinkwater, from experience at the Manchester and other theatres in England. An auditorium seating ten or twelve hundred, plenty of room back stage and a large workshop equipped for designing, building and painting the settings are necessary, Mr. Archer tells us. John Murray Anderson goes further and declares for a theatre which can be made to seat five hundred persons for an intimate drama or, with a spectacle play, two thousand. There has never been, however, so far as I can find, a theatre constructed along the lines laid out by Mr. Anderson. The European theatres—that of Reinhardt, Staneslavsky's Moscow Art Theatre, the Abbey of Dublin, and the Theatre des Arts—have been thoroughly studied by the leaders of these small theatres, who are also in close touch with the work of Craig, Rouché, Linnebach and in fact with the work of all the foremost producers on the continent.

With such men as the Reichers we have in embryo the elements of a new theatre movement in America, but until such men can work in a theatre equipped with a sectional elevating or revolving stage, a *kupelhorizont*, and Fourtoney or other modern lighting system, we cannot hope to catch up with Europe. It is not only from these semi-isolated players that we can expect great progress; for Margaret Anglin, George Arliss, Grace George, Robert Edmond Jones and Arthur Hopkins have the spirit of the repertory theatre at heart.

A glance toward the coming season will show Arnold Daly at the Greenwich Village Theatre in a repertoire of Shavian pieces; Nazimova in Ibsen, probably at the Earl Carroll, and undoubtedly Margaret Anglin in at least one of the Greek dramas. This sounds very encouraging, but can we hope for more than a superb piece of acting from each of these players? The remainder of the casts will, if we judge from past experiments of this kind, be mediocre; the settings and lighting will not receive as much care as if they were going to be used season after season; there will not, we can reasonably speculate, be the permanency of the repertory plan, unless the spirit of the existent small theatres has had a greater influence than we have so far suspected.

Oh, for the time when a theatre, installed with all the before-mentioned equipment, is erected and thrown open for the use of any recognized group or individual, for the encouragement of real drama. Then truly can we look forward to a new renaissance in the American Theatre when the artist may work with a free hand and with an adventurous soul strive to give art a permanent and long hoped for place in the realm of the theatre.

THE Cover Design of this number is "The Judgment of Paris," by Walter McEwen—a painting which is now in the Art Institute of Chicago.

Walter McEwen was born in Chicago, Illinois, 1860. He early went abroad and has since lived almost continuously on the continent of Europe.

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ELEANOR B. BARKER, Curator

## A British National Opera

THERE is real congratulation everywhere anent the fact that the proposal to form a British National Opera Company out of the personnel of the late Beecham Opera Company has been practically guaranteed by the wide popular interest taken in the scheme. This interest has been shown by the receipt of £15,000, demands for small numbers of shares coming from all parts of the country. The British National Opera Company, Limited, it is hoped, will come into action quickly, and the probabilities are that, if rapid action is taken, it may acquire the whole of the assets of the late Beecham Company, now in the hands of the liquidators, for a sum negligible in comparison to what they cost. These assets include the scenery, costumes, complete productions, properties, various performing rights, and a big musical library comprising scores, parts and translations, many of these copyright and especially commissioned, of roughly forty-four operas. The list includes the entire repertoire of the company, and it is obviously of vital importance that the property should be acquired while it may be done advantageously. Mr. Radford, in a paper read to the Society of English Singers last month, said: "If 100 rich men would put up £500 each, the English opera question would be solved and solved for always." The co-operation of opera-lovers in all the big towns of England and Scotland should be able to start the British National Opera Company with the full equipment which is an essential requisite of its work.

There is more at stake than the

continuance of an artistic work which has amply proved its worth during the past five years. England is peculiarly lacking in established musical institutions of any sort, several of the most important, such as the provincial festivals, falling into desuetude during the war, and not being likely to recover. In the meantime, since the war, young men and women of talent have been crowding into the musical profession in increasingly large numbers. For many of them the cinema orchestra, the restaurant and the ballad concert offer the only opportunity of a livelihood. Whatever may be urged against opera as a form of art, it is impossible to deny that it offers the greatest opportunity for the co-operation of artists of every type and grade. It happens, too, to be the thing which a very large public is ripe for at the present time—a public not sufficiently musical to be deeply stirred by symphony concerts; but too enlightened to be content with the cinema and the ballad concert, and more than a little weary of the paraphernalia of the choral festival. For these the opera, and more than one operatic organization are needed. The excellent Carl Rosa Company has kept its flag flying through two generations; other companies do good work in the provinces; but the National Opera Company, gathering the best available material among singers, players and conductors, should appeal to a public which is becoming increasingly critical in its appreciation, and prove that opera in English can satisfy alike popular enthusiasm and the demands of a cultivated taste.

## A Junior Art-Workers' Guild

THE importance of possessing a center where young artists on the thresholds of their careers can meet to discuss the many knotty problems encountered in the pursuit of their respective vocations is still insufficiently appreciated. Possibly the most valuable institution yet established to this end is in Britain. It is the Junior Art-Workers' Guild, a body deserving the unwavering support of everyone interested in the welfare of the younger exponents of the arts and crafts. Founded in 1896, as an offshoot of the Art-Workers' Guild, which has included on its roster the names of nearly every British art-worker of any repute since its inception in 1884, the J.A.-W.G. can already count many well-known artists of to-day amongst its former members, and is constantly receiving recruits whose abilities bid fair to lead them to similar heights.

The "Junior" Guild aims at providing the opportunity for hearing lectures by acknowledged exponents or critics of the arts and crafts, lectures which are invariably followed by animated discus-

sions, when members are free to raise points of peculiar interest to themselves in relation to their callings. This, however, represents but a single facet of the Guild's functions, which are largely based on those of its mediaeval forerunners. Practical assistance between brethren is encouraged, whilst an unwritten law decrees that one brother must show preference to another in matters of recommendation. Occasional social festivities are also indulged in.

Since admission is limited to those under thirty-five, the J.A.-W.G. constitutes a natural rallying-point for the younger art-workers; whereas the fact that provision is made for lay members affords to those professionally engaged in research work, to those commercially interested in the arts and crafts, or to employers of craftsmen, manifold facilities for getting into intimate touch with the trend of current opinions. Membership is restricted to men whose submitted work satisfies the Selection Committee, but, apart from these provisos, art-workers of all descriptions are eligible.

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## Developing a Logical American Country House

(Continued from page 359)

half brick work that justify in their oddities and variations from the normal the greatest extravagance of design in the wrongly despised bungalow and even in the tiniest bungalow which often reduces the country house almost to the formula of the current "parlor, bedroom and bath" farce-comedy. Indeed, although few have admitted it, we have had our baroque period in all the styles that we have used for the country house, but what is forgotten is that there is a good and a bad baroque (as the best critics are realizing today).

After all, the test of any architecture is "livability" under the conditions which exist during 365 days of the year. And if the Philadelphia group seems to have solved that problem better than any other, it is due to concurrence of fortunate as well as fortuitous circumstances. There is, for instance, in and about Philadelphia a metamorphic local stone, gneiss, varying markedly in its glance and grain and its color, due to greater or less prevalence of mica and iron, that is easily cut and is an ideal building stone, as the Colonial forefathers soon found out when they devised the typical Philadelphia Colonial stone house, with or without eaves over the first, as well as the upper story, that today has the flattery of imitation the country over. But the Philadelphia brick house was not far behind the stone in the matter of domestic aesthetics, and today the suburbs of Philadelphia reflect both styles in abundance. If many have the recipe and it seems easy to build in this Philadelphia "vernacular," this is not the case in reality, and hence when you are confronted with proportions of the Wistar Morris house at Chestnut Hill, remodeled by Mr. Bognard Okie out of as hideous an overangled and overporched Queen Anne style as could be found anywhere, you see that this seeming ease is really due to the high excellence of the Philadelphia school of architects, revealed again in the house of Mr. Caleb Milne, designed by C. A. Ziegler, and in the numerous houses in which Mr. Duhring uses either the English style, quite suited to the unbroken English traditions of Philadelphia life, and especially its country house life, with memories of the Penns and the Logans and all the long line of important people, Quaker and otherwise, of English origin. While if men like Frank Miles Day and Cope and Stewardson and Medary and a host of others are pioneers of good taste, in Wilson Eyre Philadelphia has produced a type of architect who has ever seen the country house as a picture in a proper frame and setting as well as a place in which to live agreeably under artistic and social con-

ditions of the highest and best type.

An examination of such a house as that by Mr. Okie, moreover, reveals a great and undisputed contribution made by the Philadelphia architects, and that is that their country houses "fit" in with the conditions and "belong" to the place, and as is the case of Wistar Morris' house, though built yesterday, mayhap, look as if they had been there forever. This virtue, however, is not altogether peculiar to Philadelphia, as is attested by the great beauty and fitness of the gambrel-roof frame houses of New England, concentrated in Boston and vicinity, while Long Island and the Connecticut and Hudson River Valley section of New York afford extraordinary examples, old and new of houses that meet all the tests for beauty in utility and individuality in beauty that can be set up by the most severe critic of styles. And in this particular, as in all the arts and in literature, results are judged by the best examples in the art form and not by the failures. The tyro has been known in all times in art and architecture, and that today he is playing so small a part in the determining of country house architecture is a credit to the professional ability of the American architect and of the good taste of the American laity that has forever foresworn the mid-Victorian horrors that passed as homes and asks for something better and the best. For it is to be remembered that the most striking phenomenon in American life is the flight from the city on the part of those whose taste and means and business and social relations allow them to live by preference in the country all the year around. This movement country-ward, which in the case of Philadelphia has two hundred years of tradition to recommend it, began to be noticeable in the early 80's, nearly forty years ago.

Increasing in momentum, even in the day when carriage conveniences were the only means of conveyance to and from the station, as the railroads extended their local traffic it reached farther and wider and into all social levels when the interurban trolleys began to open up the nearer and remoter countryside to pocketbooks that were below the older carriage company stratum. And then the automobile came, and the easy mobility of the motor gave that final acceleration that has made suburban life the thing demanded above all by those who represent the best elements in America. And how well this demand has been met—it is not writ large and convincingly in every suburban vista and in the architectural annals that are a credit to the profession and the country?

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## The Zürich International Music Festival

THE First Zürich International Music Festival, especially if it be remembered that it is the first, the initial step in the realization of a great post-war ideal, has been justified by wonderful success. It is true that its international aspect, so far as the public was concerned, was more evident in the podium and on the stage, while the parquet was principally filled by a Swiss audience. Yet the beginning has been made, and the Swiss institutors of the Festival feel that the motto of international art, in the years to come, will hold its own with all others, so that music-lovers from all countries will once more be able to find gladness, peace and humanity, linked by the magic of music in Zürich, says *Musical America*.

### The Nikisch Concerts

IT was a clear June day, when the moon stood in the skies like a white kite even during noon, that Arthur Nikisch raised his baton in the Tonhalle to conduct Beethoven's Ninth Symphony. Beethoven could not have been improved upon to open this festival, with which the Zürichers hoped to serve the cause of international reconciliation. When the last joyous echoes had died away and the audience rose *en masse* to thank Nikisch and the artists with an ovation many times renewed, one felt that this introduction was at the same time the climax of the festival, that it could not be outdone. Nikisch achieved wonders with the chorus (Zürich Mixed Chorus); its song was joy idealized, and never degenerated into screaming. Paul Bender's bass carried out the transition into the vocal portion of the finale splendidly. The orchestra was like the ocean, the human voices rising above it like the sun—a more complete and satisfying presentation could not have been conceived. Mahler's Fourth Symphony followed in the second Nikisch concert. In was not altogether easy for his idyllic, comfortable Fourth to maintain itself after Beethoven's Ninth; yet the conductor revealed all the flavor of its mundane and heavenly romanticism. Irene Eden sang the solo with great beauty of voice. The event of that evening was the "Meistersinger" Prelude—the audience listened in absolute silence, to break out into unmeasured applause at the close.

### The French Concert

WHY did the French concert seem to be a let-down when compared to the two German ones? The Swiss critics, surely not prejudiced, politely grounded the fact in its program and conductor, and principally in the difficulty of making up a concert-program of deeper emotional content exclusively of French music, for French music, in the end, invariably runs to the programmatic. When one has

heard in succession Berlioz's "Symphonie Fantastique," Pieni's Basque suite "Ramuntcho," Debussy's "Iberia" and Franck's "Le Chasseur maudit," one yearns for music which is not painted, but felt. Debussy's "Iberia" tone-pictures are enchanting masterpieces of French impressionism, but even they tire amid all the other orchestral paintings. Gabriel Pieni's music to Loti's drama "Ramuntcho," built up on Basque folk-themes, is noticeable for a cloister scene of delicate mood, suggesting that of his "Children's Crusade," and is effective and lovely without being commonplace. As a conductor the leader of the Paris Colonne Orchestra seemed unable to carry away his auditors, for all the stress he laid on nobility of tone, and all the weight and swing he lent the genially grotesque closing movements of the Berlioz Symphony and the Franck orchestral ballad.

### The English Concert

SIR Henry Wood, London's most popular conductor, revealed himself as an extraordinarily fresh and novel artistic personality. His success was instantaneous. The overture to "Oberon"—which Weber himself baptized, musically speaking, in London nearly a hundred years ago—could not have been played with a greater combination of delicacy and fire. And Wood, who popularized Tchaikovsky in England, could let out his temperament to the full in that composer's "Francesco da Rimini." With warmth and grace he presented Elgar's valuable though somewhat extended "Enigma Variation." A "Rhapsody" by Butterworth did not give a very clear idea of the aims of the younger English school, though Wood's own orchestration of a Purcell Suite for orchestra and organ did of older English music. It is inconceivable that England's most important tone-poet is so seldom met with on continental programs. Sir Henry Wood himself, too, should there ever again be an exchange of German and English artists, ought to be heard as a conductor in Germany.

### German Art Predominant in Festival

GERMAN art, without any conscious effort on the part of German artists, predominated at the Festival. An evening of song, admirably presented by Karl Erb, Paul Bender and Emmy Krüger, was devoted to the German lied (Schubert, Schumann, Brahms); the score of Mozart's youth ("Abduction from the Seraglio") and Wagner's age ("Parsifal"), both were given as the actual "festival plays" on the stage of the Stadttheater, with Bruno Walter as an ideal interpreter, the Viennese artists Kiurina and Elizabeth Schu-

(Continued on second page following)



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## The Zürich International Music Festival

(Continued from second page preceding)

mann reviving in the "Abduction" what Mozart knew as song, the coloratura soprano of Kiurina in particular being one of the loveliest voices of its kind to be heard in these days. In "Parsifal," Fiehnals as *Amfortas*, the Züricher Schmidt-Blos as *Klingsor*, Erbs as *Parsifal* and Krüger as *Kundry* earned deserved laurels. Saenger-Pierot as *Titurcl*, and a chorus of *Flower-maidens* whose vocal purity was enchanting, should not be forgotten.

### The Closing Program

IN a retrospect of the Festival, so completely successful in its entirety, the Zürich Orchestra must be admired. With four strange conductors to lead it, it adapted itself to each with astonishing readiness, and left but little to be desired. In the final concert, conducted by Dr. Andrae, the permanent leader of the Tonhalle Orchestra, who presented Berlioz' "Damnation of Faust" in a performance which boasted many beautiful moments, especially in the choral portions, much of the charm displayed by the orchestra in its playing under the distinguished guest conductors seemed to have vanished. Musical cavalry attacks,

with the bâton used in the guise of a sabre, are a splendidly successful feature of Dr. Andrae's conducting; but the calmness which controls, and inner emotion and intimacy are often lacking in his work.

### A Nature-Fête for the Artists

THE conclusion of the Festival was marked by a fête. A steamer and numerous autos carried the participating artists and many music-lovers to Bocken near Horgen, on a height above the Lake of Zürich, which is so paradoxical that the very porcelain insulators of the telegraph poles seen out of keeping. The name of the giver of the fête—Mme. Schwarzenback-Wille—should be mentioned, since she has been the real inspirer, the soul of the entire Festival undertaking. Graceful games to the sound of Alpine cowbells evoked the magic of idyllic ages, and the guests sat beneath venerable trees and gazed out over the blue surface of the lake, bounded on the north by the Black Forest, on the south by the white Alps, and felt that all the glories of the earth were revealed to them in a single glance. And art had to keep silence in the presence of this revelation of nature.

## The Art of the Camera

(Continued from page 369)

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to the situation, are only beginning to be recognized. Few directors have the "camera" sense. Light too often is used merely as a necessary evil, when it should be used to enhance and vitalize the movement. When the producers awaken to the fact that the "camera men" must be artists of intelligence and discrimination, educated and efficient in their craft, the art of the motion picture will attain its maturity.

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## The Human Equation in Architecture

(Continued from page 397)

fractious monarch of a succeeding dynasty either knocked the nose from off the portrait or altered the name into his own or obliterated it entirely—a state of affairs fortunately unlikely in our approaching era of universal peace and veneration of antiquity. Notwithstanding these ancient examples of "spite work," however, our serene likenesses of his most royal majesty, Rameses II, still look placidly out to the Nile from the four-seated colossi which flank the door of the rock temple of Abu Simbel, and so, in future ages, may the face of Oscar Hamerstein look down from the corbels of what was once his proudest achievement—his Opera House in London."

Perhaps it is unfortunate that the grotesque is confined to buildings more or less in the Gothic style, for its humanizing effect, like seasoning, might go far toward making many of our buildings more expressive of the times in which they are built and of the uses for which they are built. Symbolic ornament, whether conventional or grotesque, is far more interesting than mere ornament of no specific meaning—but grotesque symbolism, as practiced by the Gothic stone carvers of the Middle Ages, added a human equation to architecture which holds a distinct message—and a challenge—to the architects of today. Here is the whole question of the grotesque, of sculptured satire and history—shall we go on record to posterity in our architecture as having had less to say for ourselves, our activities, our inventions, personages and adventures, and less wit for the telling of it all, than was the recognized custom of the stone-carvers of a period which we are pleased to call the "Dark Ages"?



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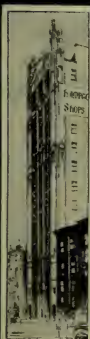
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*The Seven Days of Creation. A screen (unfinished) by Salvatore Lascari, 1919, Fellow in Painting of the American Academy in Rome*

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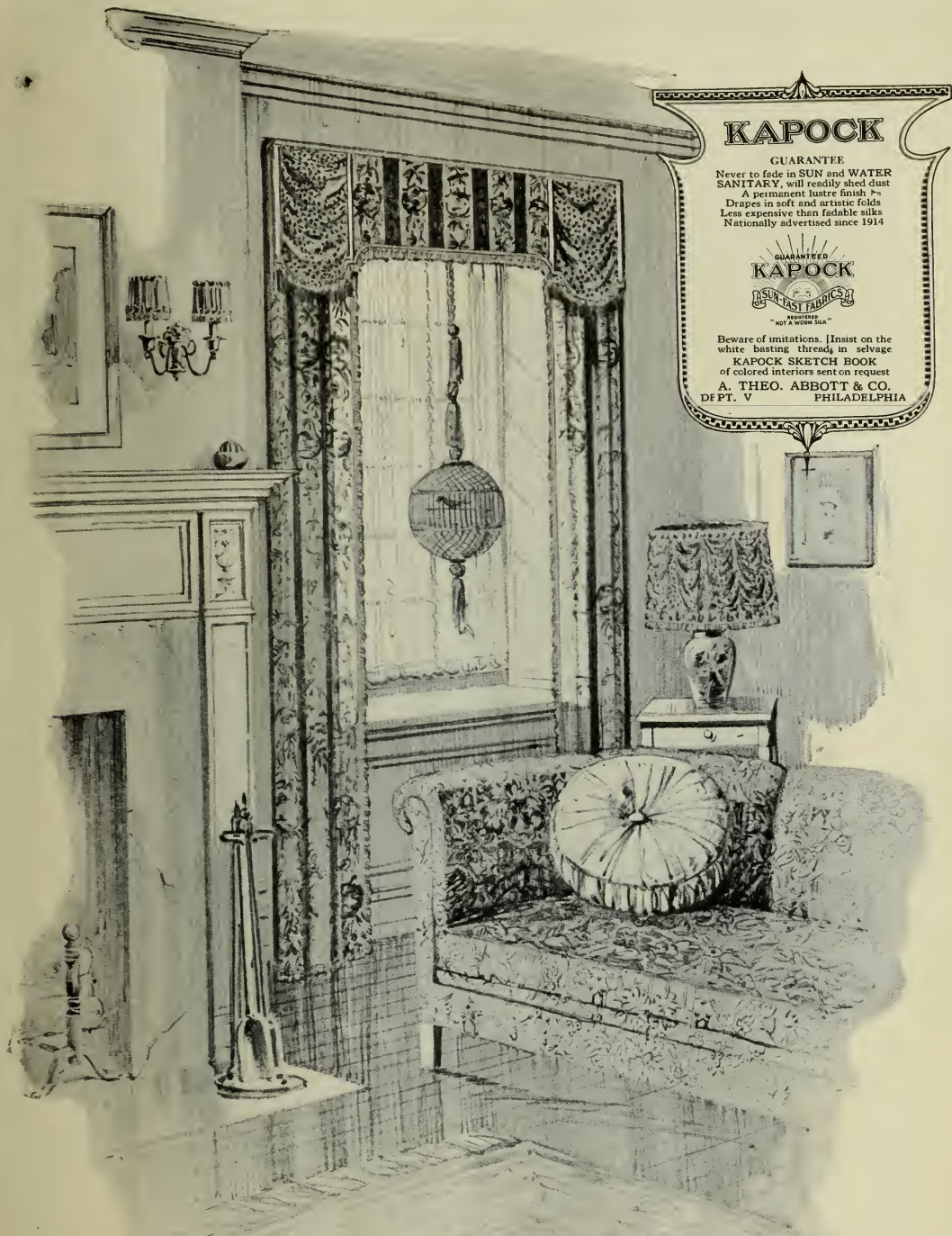
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Architects*

# ARTS *and* DECORATION

*A Magazine of the Fine and Industrial Arts*

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DRAMA · INTERIOR DECORATION

VOLUME XVI



NUMBER 1

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## The Wherefore of Interior Decoration

*The Amateur, the Professional and the Problem*

By ESTHER SINGLETON

FOR a number of years people have used the term "Period Furniture" to designate a complete set of furnishings in a selected historical style or fashion. Although there have been other styles, the ones considered as "Period Furniture" are the Renaissance of the XIV to XVI Centuries—Italian, French (François I and Henri II) and English (also called Tudor); Louis XIII, Early Stuart, or Jacobean; Late Stuart, Queen Anne and William and Mary; Louis XIV; Regency; Louis XV; Louis XVI; Adam, Chippendale, Heppelwhite and Sheraton (called also Georgian and Colonial); and Empire, originally called "Egyptian" on both sides of the Atlantic.

The term "Period Furniture," originally a dealer's and decorator's name and a short cut for practical usage, has passed into common parlance and everyone now understands its application, whereas twenty years or so ago the designation was unknown. About the year 1900 if a dealer, or decorator, had said to a client: "Madam, would you like your drawing-room, or dining-room, or ballroom (or whatever it was) done in 'Period Furniture'?" Madam would have stared blankly, no matter how cultured and *au fait* Madam was in everything pertaining to the elegancies of life. To-day, however, Madam goes to her decorator, or dealer, with a distinct leaning towards a certain period, and with some idea of its general characteristics and artistic qualities; and wants to discuss the conditions of its interpretation and application with an expert.

Indeed, with regard to planning the furnishing of a room, or a house, in any formal style, the only safe plan is to consult an expert. The trained physical eye, educated to the fine appreciation of line, ornamentation, proportion and color, and the trained mental eye, experienced in visualizing by means of the imagination, effects before they are actually worked out and materialized, will often prevent the amateur from making

unfortunate blunders and wasting a considerable sum of money.

Perhaps a client might say to the professional decorator: "I should like a Chippendale dining-room. I have a beautiful Chippendale sideboard to start with, which I picked up this summer in a little country town. I bought it directly from the owners, who said that it had been in the family for a hundred years. Come and see it." The expert visits the house and takes a quick glance at the piece of furniture in question, whereupon he remarks: "I am sorry, Madam, but that is not a Chippendale sideboard. Chippendale never made a sideboard. He made only "sideboard tables." This is Heppelwhite, pure and simple; and, moreover, very pure and very good. I congratulate you on your 'find.' Here is the long central drawer. Here are the short drawers at each end. Here are the deep drawers beneath these short drawers. Here are the tapering legs with the spade foot. Here is the fall of graduated bell-flowers

down the legs in satin wood, and the delicate brass round rings are the original handles. They need polishing; and you will find the brass very brilliant and soft at the same time. Look at the wavy line of the whole piece and its general delicacy of form! It is a very good piece indeed. Madam, you are lucky. Now let me suggest that we arrange a Heppelwhite dining-room. You will find the result cheerful, elegant and distinguished. Choose your material and color for the chair-seats and draperies and I will assure you that the curtains shall be of the right cut, proportions and lines and draped exactly according to Heppelwhite's ideas. The cornices I will have copied from Heppelwhite's book, which I possess, and I will guarantee to make the room absolutely correct in every detail. I suggest chairs with shield-shaped backs and banisters carved with the plume, or feathers, and tapering legs, like those of the sideboard; a pair of mirrors with girandoles and candles on the wall and some

good pieces of Sheffield Plate, or silver, of contemporary design arranged formally on the sideboard. At any rate it is the proper complement to the sideboard. If we can find an urn-shaped mahogany spoon-case, or two knife-boxes—all the better! Then for pictures, we want some good contemporary fruit and flower paintings; or, if you prefer, some prints of Angelica Kauffman, or Bartolozzi. You have quite a large choice of materials and colors. Your chair-seats should be like the curtains, unless you prefer leather put on with brass-headed nails and matching the color of the curtains."

With these hints, slight as they are, the client might be able to produce the Heppelwhite room without any further assistance.

Heppelwhite is, however, a comparatively simple proposition; but when it comes to dealing with the Italian, or French, Renaissance, or the English version—the Tudor, or the Jacobean, or Louis XIII, or Adam or Chippendale,



*Selective tendencies are yearly more apparent in our interiors, of which this hallway is typical. Peabody, Wilson & Brown, Architects*





When we "evoke a period" to-day, as the French dramatically term it, we show a degree of taste, combined with practical purpose



When we adopt Italian interiors, we escape the archaeological and retain the romantic qualities of the prototype

or Empire, the problem becomes difficult for the amateur.

Does the amateur know the difference between François I and Henri II? Can he discern the features of furniture used in Queen Elizabeth's day and those of furniture used in James I's time? There are three Chippendale styles—Louis XV, Gothic and Chinese; will the amateur mix these, will he keep them separate? Does he know the proper upholstery for each?

Then, again, granting that the amateur has collected the correct furniture for a given room, or rooms, how will he succeed when playing a lone hand with the upholstery materials and the choice of colors? Does he know what kind of a *choux* the deft fingers of the upholsterer bunched up in the extravagant days of Louis XV? Does he know the shape of the lambrequin in the days of Queen Anne and in the days of Sheraton? Does he know the proper length of an Empire curtain? Does he know the designs he must, or must not, adopt for draperies and seats in the time of Louis XV and Louis XVI? And how about colors? Does he know in what period amaranth and aurora were in vogue?

Does he know the difference in tone of the blues and pinks and yellows in the reigns of Louis XV and Louis XVI? Does he know when and how to use stripes, or dots, or circles, or garlands, or stars? And how about braids and fringes and tassels of different ages? Does he know how to use brass-headed nails for chair seats? What kind of a bolster should be placed on a high-post bedstead? Should pillows be included? One might put forward hundreds of similar questions which would puzzle any one save an expert to answer. But, unless the tiniest details are mastered, the would-be decorator had better pause before attempting a "Period Room."

The amateur might gaily set to work and assemble the specimens he had collected. He might know enough not to place



The character of our "architectural backgrounds" is developing away from trite "period" renderings, and showing a greater freedom and range. Taylor & Levi, Architects



Our architects design interiors which often dictate the type of furniture which should be used, resulting in such fine examples as this Jacobean hall. Wilson Eyre, Architect

a piece of *Dinanderie* in a Louis XVI *salon*, nor to hang a crystal lustre of the Adam Period in a Renaissance hall filled with tapestry and carved oak, or walnut, cabinets and settees. Moreover, he might not include a Louis XV commode with mounts and ornamentation of *ormolu* by Caffieri in a Louis XIII room, but he might place an Empire *jardinière* in the window of an Early Stuart room, thinking that such a trifle as a flower-stand would not matter. Again, he might avoid using a *Vernis Martin* table in a Marot room; but he might not realize that very legitimately he may place a piece of Oriental lacquer in an Elizabethan room, provided the piece is of contemporary, or even older, date, because after the establishment of the East India Company goods from the Far East were plentiful and contributed a brilliant dash of color and fascinating charm to many a sombre interior of wealthy mansions of the Sixteenth and Seventeenth Centuries. Also the amateur decorator might not realize that while he cannot include a baluster brass candlestick of the "Colonial" period in a Tudor room, he can use a candlestick, or lamp, of Saracenic workmanship; for long before the days of the Renaissance the Crusaders brought Oriental wares from the Holy Land into Europe. Much also travelled far afield through the water gates of Venice.

Now not all rooms and not all houses are suitable for Period Furniture. The decorator first looks carefully at the architecture of the house to which he is called, both outside and within; then he studies the general layout of the rooms, the arrangement of the windows, the exposure to the light and the amount of light that enters the windows; the characteristics of the woodwork; the proportions of the room; the height of the ceiling; and the style of the chimney-piece. Then he consults the taste of the owner.

Perhaps the owner's idea is set on dark furniture—carved oak or walnut, tapestries and rich





*We are developing a kind of interior decoration which gracefully reconciles old historic precedent with modern requirements. This interior is true to the Jacobean spirit, but not a lifeless re-construction*



*A study in two kinds of Jacobean interior decoration—the panelling and bulb-leg table representing the earlier type, and the ornately carved chairs and settee, with needlework covering, the "Late Stuart," or "Restoration" period*



colors; but here is a house already paneled and painted ivory-white and the style is middle, or late, Georgian. There is no lead here for Renaissance or Mediaeval decoration. The architect has already touched the first note of the scale; and it is a light key. Adam, Heppelwhite, Sheraton, Louis XV or Louis XVI would be better; and if the owner wishes to have artistic results rather than realize a pet fancy, he must relinquish his original ideas, or abandon all thought of Period Furniture and let his furnishings present an odd jumble of styles and fashions.

Now, on the other hand, here is a house which is generally dark and rather gloomy, but it affords a background for rich tones and there is a depth of shadows here which can be utilized, strengthened and made rather splendid, dignified, solemn and stately. Tapestry and fine carved furniture and a few choice pieces of old brass will transform this ordinary mansion into a house of dreams. The decorator also suggests Spanish furnishings and even Moorish adornments. But the owner has a love for French furniture. He has selected the period of Louis XVI. The decorator assures him that the style of Louis XVI will not work out here satisfactorily in this particular setting. The owner is bitterly disappointed: he does not care for tapestry; he does not like the atmosphere of romance, mystery and vague dreams. Remote centuries, old ballads, ancient armor, and wine-dark flowers have no attraction for him. No; he abominates Moorish furnishings: they suggest to him common smoking-rooms and casinos. Think of something else. He *must* have Period Furnishings.

"How about Empire?" suggests the decorator.

"Fine! Just the thing!" The owner loves the Style Empire.

"Yes," replied the decorator, "the Style Empire will work out beautifully here. The rich solid and heavy mahogany furniture with its bright *ormoulu* mounts, the golden sphinxes, the glittering crystal lustres, the green velvet spangled with stars—all this will bring up the old house wonderfully."

The general style, the physiognomy, atmosphere and the purpose for which the room is intended must all be considered before the Period Furniture is selected.



*At no time have we been more inspired or less constrained by historic precedent, from which we select the best, and blend and modify it to conform with modern tastes and tendencies. Mellor, Meigs & Howe, Architects*

In addition to the question of harmony and the avoidance of anachronisms, the question of appropriateness is a *desideratum*.

The first question is—on what grounds do you wish a Period Room? If your motive is to have an apartment that will stand for a correct and elegant exposition of the style selected—the furniture carefully chosen and properly placed (for there is an etiquette to be observed in the last named particular), the curtains right as to material, cut and drapery, with or without cornice or lambrequin; the pictures sympathetic and rightly hung; the ornaments few, chaste and adding the harmonious notes of color or brightness—all these ingredients, blending and contrasting, combined into a general atmosphere awakening interest and arousing pleasure and charming the eye—then, by all means, choose a Period and prove that you are a person of taste and knowledge.

However, to realize this ideal be assured

that in order to make a success of Period furnishing study, time, thought, knowledge, taste and money are all required and, as has already been said, it is wise to call in professional help or at least professional criticism.

If, on the other hand, you merely wish a comfortable room, intended solely for simple living and informal enjoyments, then do not attempt to reproduce a Period in its integrity. Take a Period, by all means, if you like, as a general guide, and when you buy new furniture, buy it of the same general style; but confess that you do not intend your room to be considered as an exponent or example of the Period selected.

The point is this: if you wish to furnish according to a given Period and have an artistic reproduction of a past age, it must be attacked, pursued and finished in a thoroughly consistent manner so as to conform to the standards of the most critical taste. If this cannot be accomplished—and it costs intelligence and money—then it were best to leave Period Furniture alone and select something more easy to do.

There are many charmingly new styles that harmonize delightfully with the modern houses. For instance, a wide field is offered in painted furniture, of which there are so many varieties. Wonders, too, can be done with silks, damasks, *crêtonnes* and chintz. There are many artistic new goods of woollen manufacture and of mingled silk and wool and many new materials of cotton.

These new fabrics are particularly appropriate for simple homes, where the formal note is not required, nor indeed is it apposite. In such homes almost any article may be admitted provided its lines are good and the colors blend.

The trend of interior decoration to-day seems to be toward "selective decoration." We seldom "evoke a period," as the French term it—that is, we do not evoke it as an archaeological reconstruction, like a model room in a museum. We often evoke the *spirit* of a historic period, but the modern characteristics of our houses, and of our manner of living effect many modifications, and we decorate with a freedom which is beginning to show the easy manner of knowledge rather than of ignorance.

Architectural tendencies are gradually swinging away from meticulous period ren-

(Continued on page 48)



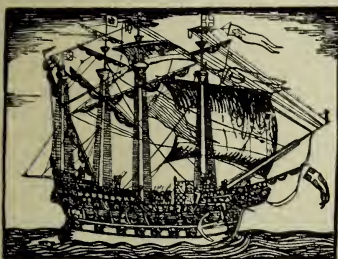
*An interior where architecture and interior decoration are perfectly in accord. There is no insistence on a "period," but every expression of "livability." Miss Swift, Decorator*



*Cheerfulness, and freedom from meaningless conventions, characterize much of the interior decoration of to-day. The use of chintzes makes for many charming results. Miss Swift, Decorator*

# Lovat Fraser and Nationality in Art

By PHILLIPS RUSSELL



"The Great Harry" is the name given to this early English battleship depicted by the late Lovat Fraser

ART is universal, but it is also local. Art knows no boundary lines, but that does not prevent its being national. An artist's work frequently is the stronger for being rooted in the soil that gave him birth. That does not mean that his work should be patriotic, that is, in the propagandistic sense. On the contrary, we have seen enough "war work" in art of recent years to learn what can happen to an artist when he lends himself to mere nationalistic animosities. But he gains salt and flavor as he remains true, in the broader sense, to his own nationality, his own race, his own soil.

The fact that Claude Lovat Fraser, who died in June, was English and remained so is one thing that imparts to all his work a certain unmistakable flavor and charm. Whether he was decorating a book or designing sets for a theatre, writing prefaces or working out a poster, he was English—as English as shepherd's pie, or Dickens's novels, or pewter mugs, and always youthfully so.

As an artist he did not "date" anywhere; he did not "belong" to any period; he was a

part of no movement; he retained his individuality—and that without effort; and yet he unmistakably stemmed out of Hogarth, Cruikshank and other ancient pen men. He was "literary" in the sense that he had read widely and deviled into ancient tomes, and almost all his work had a literary flavor, and yet bookishness did not make him dry. As James G. Huneker used to say of his heroes, Fraser did not represent figures and characters taken from literature; he evoked them.

Few of us in the United States had heard of Fraser until "The Beggar's Opera," given in New York and other cities in the winter of 1920-21, showed us what he could do in the-



The poster for "The Beggar's Opera" is thoroughly in the spirit of that mischievous masterpiece of satire and song



Captain Edward England, depicted with eloquent economy by a lover of pirates

atrical scenery and costume designing, not forgetting the billboard poster for the same, which was also from his hand.

We now know that he did all these things for "The Beggar's Opera" with a very moderate outlay of material and expense. But his economy did not militate against their effectiveness. That is a good test of a designer—in a pinch he can do big things with small material. One set sufficed for all the various scenes of "The Beggar's Opera," and even in the poster only one color was used besides the usual printers' ink black, and that the next cheapest—red.



A title-page decoration for Claude Lovat Fraser's book of pirates

For some reason this old-flavored opera "by Mr. Gay" did not take hold in the United States, but in London it has been running for a year, and at the time of writing is still drawing satisfactory audiences, who enjoy Fraser's simple but engaging scenery as much as Mr. Gay's toothsome lines. Fraser's original designs are now mounted in the South Kensington Museum in London.

But it is likely that it is as a literary illustrator and book decorator that Fraser will live longest. It was this work that he seemed to enjoy most. He threw himself into it with zest. His gusto makes even the most inadequate reproduction alive with the vigor of living. Some of his vignettes and chapter-end decorations are, as usually reproduced, of the tiniest description. They are so simple as to be deceptive. And yet the merest second glance reveals power and grace in an elusive combination. This boy belonged to the elect, the jocund of earth!

He undoubtedly drew much inspiration from the chap-books and decorated pamphlets of England's venerable and beef-eating past. One of his amusements was to dig up an old, moss-grown volume of historical sketches of famous pirates. It was printed in 1735. Fraser got this out in a quarto edition, with a foreword and illustrations by himself. It bore

(Continued on page 60)



Claude Lovat Fraser's divine gift of humor was never more in evidence than when he made this caricature of himself



"Captain Teach"—another of the genial Mr. Fraser's desperate pirates





*Photograph by Alinari*

#### THE VILLA MEDICI

A view from the terrace of the  
French Academy in Rome, on  
the Pincio

# Two Homes of Art in Rome

## *The Academies of Old France and Young America*

By CHARLES HENRY MELTZER

ON two of the seven classic hills of Rome there stand two interesting rival institutions. One the American Academy, still rather young. The other the long-famous Villa Medici.

The American Academy crowns the Gianicolo. The Academy of France is on the Pincio.

Between them is spread out the eternal Urbs, its domes and towers, its palaces and basilicas. Midway, like a false note in an enchanting symphony, one sees the garish white monstrosity raised to do honor to the "Re Galant'uomo"; while, from the loggia of the lofty Villa Medici, the eye rests on the greatest of all Christian churches.

There is a gulf, besides a river, to divide the young and older institutions. But there is something which unites them—an ideal. It does not wear the same form in both the two instances. Yet it exists, in different ways no doubt, in both.

I have "revisited the glimpses of the moon" within the last few days in Rome. And, in my wanderings, I have spent some happy hours in both Academies.

The spell of the old City gripped me tightly as I entered the French-Roman home of art. The heat of noon was in the air and lulled one's senses. And old bells were tolling, tolling, from a score of towers. Somewhere near I heard the sound of splashing waters. Then, of a sudden, the bells stopped their music. I thought of Broadway, at the noonday hour, with its unending noise, its rushing cars and autos. The Pincio seemed a place on a strange planet; a refuge from the poor, vulgar life of Earth. From the fountain in the piazza near the entrance to the Academy of France, two miles away, I saw the dome of the most splendid, though by no means most impressive, of all Christian churches. In a corner of the Vatican near by, the Pope was praying. A hush had fallen on the city streets.

M. Puech, the new director of the Academy, was on his way to Rome from Paris. So, in his absence, I was welcomed by his assistant. He told me many things of past and present interest about the ways and customs of the famous Villa; which, as he pointed out to me, though called a "school," is really not a school, but the abode, for a few years, of a small group of picked and thoroughly trained artists of all kinds, who have not only studied and accomplished serious things in their own land, but who have also proved their right to work and dream in their calm Roman haven. Some, the composers, are the elite of the Conservatoire of Paris. Others have won their spurs at the Beaux-Arts.

"They are not students, as some fancy," said the substitute of the director of the villa, "but full-fledged artists, with their own ideas. They are at home here, free to follow their own bent. The director has, of course, a certain

influence on their minds and aims. But they are not nailed down by rules or art conventions. They are expected to turn out their shares of work. Aside from that, they do just as they please.

"Each year a *prix de Rome* in the five fields of painting, music, architecture, sculpture and engraving is sent here from France. He is required to stay four years here, though the

meal times in a large refectory, hung round with portraits of their fore-runners. In this room, and in an adjoining room, the faces of great painters, sculptors, architects and musicians known to all look down from the old walls on their successors. They seem to urge them on, to encourage them, to emulate their achievements. They give them inspiration, hope and "atmosphere."

In the gardens of the Villa there are silent groves, and broad, fair spaces, in which one finds noble statues. There, when they choose, the *pensionnaires* may roam and dream, plan their new tone-poems or their future paintings. Below the gardens are the avenues and drives of the Borghese Villa. And, from a loggia, at the back of the Academy, a bust of Bonaparte looks down and seems to smile upon the artists who are indebted to him for their present headquarters.

Not the least fascinating corner of the Villa is its spacious Library, adorned with rare and priceless tapestry and well-filled book-shelves. The whole ambient of the French *pensionnaires* is ideal. If they have genius in their souls they should be able to express it with more ease in Rome than elsewhere. But even Rome will not give genius to an artist. Those four years at the Villa may refine his art. It must mellow him and dignify what he may try to do in his own special field. Yet, when he leaves the Villa for the bustling world, he will be more or less what he was when he came to it.

And the environment of Rome affects men variously. Some it makes lazy. Others it inspires. Berlioz, they say, was unhappy at the Villa. Charpentier, on the other hand, said to me only a few weeks ago in Paris that, if he had been able to stay longer at the Academy of France, he would have done more work and better work, maybe.

The French artists have permission every year to go a-wandering through Italy and, I believe, can even visit other countries. No one dictates to them or tries to shape the course they may have chosen for their art. There have been men of many widely different schools and modes of thought at different periods at the Villa. To name musicians, Bizet, Gounod, Berlioz, Florent Schmitt and Claude Debussy. Romanticists and classicists and even futurists, as some seemed in their day, have added honor to this wonderful Academy.

Behind them there were centuries of tradition. Around them they had beauty, peace and history. One cannot buy or make another Villa Medici. It is a thing apart, unlike all other art centers.

But, on the heights of the Gianicolo, at our own young Academy, there is undoubtedly a fine and earnest spirit, and a real longing to advance the cause of art; though not exactly on the free, broad lines in favor at the French



*In the gardens of the Villa Medici, the French Academy in Rome*

musicians had till lately been allowed to leave, if they desired to do so, at the end of two years. But the charm of Rome, the congenial life they lead, the companionship of men of their own kind, the beauty and repose of their environment, soon make them love this place. They hate to leave it."

There are four and twenty *pensionnaires* just now at the Villa Medici. Among them is one woman, a composer, Mlle. Canal. Before her there had been one other *prix de Rome* of the fair sex—the regretted Lili Boulanger, some of whose music was performed a year ago at the Aeolian Hall. The French are much more liberal than they used to be in their ideas as to the rules of their art schools. It is quite likely that, in the not distant future, they will abolish the old order which is still supposed to bar married *pensionnaires* out of the Villa Medici. If I were indiscreet, indeed, I could a tale unfold—but, after all, it is of private interest.

The *pensionnaires'* rooms and their studios are their castles. No one disturbs them. They are just as free as they will be when they return to their French homes. They meet at





*Collaborative problem in the American Academy in Rome, 1920. A room in a public building, suitable for the statue of a great general. Philip Shatz, Architect; Allyn Cox, Painter; Thomas H. Jones, Sculptor*

outer court flanked by advanced pavilions. In the centre of the building is a cortile, known as the Founders' Court, surrounded by vast studios and agreeable living rooms, above which are bedrooms for the students. The dominant colors in the decoration of the Academy are buff and brown. The arched corridors are adorned with plastic replicas of famous statuary, and with busts or groups of sculpture turned out by the students at their annual exhibitions. You may not get at the American Academy what, in art jargon, is termed "atmosphere," but you get space and air and light and modern comforts, such as baths and running water. Each studio would in New York seem palatial, and, as an aid to art, there is a magnificent library, containing over twenty thousand volumes and invaluable manuscripts. For the amusement of the students, in their lighter hour, there is a delightful billiard room; and for their further joy there is an imposing living room, or refectory.

The guiding thought and the foundation of the studies at the American Academy are prompted, as my obliging cicerone told me, on the irrefutable and established theory of the interdependence of the arts—of all the arts. The efforts of the director and his assistants



*Model of problem in the American Academy in Rome, 1921. War Memorial for an American city. James H. Chillman, Architect; Ralph Griswold, Landscape Architect; Salvatore Lascari, Painter; Gaetano Cecere, Sculptor*

Academy. I was impressed by much I saw the other day when I visited the American institution; by the enthusiasm of the acting director, Mr. Fairbanks, my cicerone; by the simplicity and dignity of the building—prim by comparison with the enchanting Villa on the Pincian hill, no doubt, but not on that account devoid of character. The difference between the old and new Academies was not unlike that which parts Catholic from Protestant.

The American Academy in Rome, as it is known officially, includes a School of Fine Arts, proper—at present limited to Painting, Architecture, Sculpture and Landscape Architecture, to which Music will, I hear, be shortly added—and a School of Classical Studies. The director of the Academy is Gorham Phillips Stevens, S.B., M. S., who is assisted in his task by other officers whose names are not so well known in New York as in the Eternal City. But that is not, perhaps, of great importance. For our Academy does not pretend to be what the Academy of France is, a home reserved for trained and proven artists. It is, to all intents, a private school for the development and use of chosen students. In judging it, one must remember this. And one must bear in mind, too, that it was not created, like the Academy of France, at the bidding of an all-powerful monarch, or re-created (in its second home, the Villa Medici) by the decree of Bonaparte. It is the outgrowth of mere private generosity.

The beginning of the school was the bequest by an enlightened lady of a vast building on the brow of the Gianicolo, the Villa Aurelia. But this was soon found to be quite inadequate to the purposes of the institution, and, thanks to the late J. P. Morgan, money was provided for the erection of what now is the Academy. A plain, but well designed three-story edifice, approached by an



*The Villa Medici in Rome, with the dome of St. Peter's in the distance. Home of the French Academy*

are therefore turned steadily and unceasingly to the encouragement of joint and general art work. For instance, to the designing of some public structure by an architect, which is decorated in a harmonious and appropriate way by painters and sculptors, and supplemented, if the occasion serves, by landscape architects.

All this, in theory, I have no doubt, is excellent. Some might object, though, that in actual practice it might discourage individuality, and force the students into one stiff

mould. That would appear to be a serious drawback. And it is contrary to all that is approved of at the French Academy. Few men of high gifts, at a given time, in the same school, are likely to possess the same ideals. Nor is it easy to perceive how their joint work can have much value, if it is sincere and good. But, as the students of the American Academy in Rome send their exhibits to New York, I need not dwell upon this point at length.

When I discussed the matter with the acting director, he seemed conscious of the fact that the whole tendency of what the school taught was not to encourage and reveal individuality in the students so much as to develop general taste and raise art standards.

"We have been charged," he said quite frankly, "with thinking more of education than of accomplishment. We have been told that we are 'academic.' And so, but not in an offensive sense, maybe we are. And, none the less, the school may do much good. It must be good for the students who come here to enjoy the companionship of others who love art, to exchange ideas about their respective interests, and learn how true it is that no one art can stand alone."

"I am myself a painter," he went on. "It was an eye-opener to me one day to be asked bluntly, by a fellow-student of the school, what was the use of painting easel pictures? I had, till then, believed they had their uses. But, on reflection and on more discussion, I realized that the great masterpieces we admire had been conceived and made by their creators, not as detached and separate works, but as inherent parts in the adornment of particular walls and buildings. Portraits may be exceptions to the rule. But, in a broad way, we are surely right in insisting, as we do here, on the close relationship of all the arts."

The American Academy has not, so far, sent home much tal-



*Model of the collaborative problem of 1921 in the American Academy in Rome. War memorial building for a park in the residential section of an American city. James H. Smith, Architect; Edward Lawson, Landscape Architect; Carlo Ciampaglia, Painter; Thomas H. Jones, Sculptor*

ent. But it can point with pride to some distinguished artists who have been its students. Among them might be mentioned, more especially, Paulanship, the sculptor, who is certainly not "academic"; Barry Faulkner and the late Harry Thrasher, painters; and some architects.

If one goes deep into the methods of the two Roman Academies of which I have been writing, it will be found that they are based on two entirely different plans. The prix de Rome, which is the passport of French artists to the Villa Medici, is the reward of arduous study and the achievement of much youthful fame. It has been won by years of labor in great schools, the Beaux-Arts and the Conservatoire of Paris.

There, in their student days, the *pensionnaires* have acquired technique, learned to compose, or paint, or to design or to make statuary. They have been put to a severe and grilling test, at an examination in which they have been pitted against other students. And, by defeating their competitors, they have earned the right to be regarded as real masters. They take with them to Rome the clear prestige due to their past success; and, when they end their stay in Rome, they have, in almost every case, produced some works at least which will enhance their fame.

We have, alas, as yet in the United States no National Conservatory, at which students may learn music from great masters of authority and skill. And, for that reason, I confess I do not see how the new musical prix de Rome, who may by now have been selected in New York as *pensionnaires* of the American Academy, can have acquired the right and title to their enviable privilege.

Nor have we in the United States today an equivalent to the French Beaux-Arts. So, if you wish, my objection might apply to all the students in the American institution.

But, as I have endeavored to point out, the American Academy in Rome does not admit its students to reward achievement, but as a means or stepping-stone toward possible accomplishment when they have left the school. It attempts to mould them and to give them certain standards which may conduct them to success in art, though it may seem to some more likely to result in their becoming good professors in their special fields than first-rate artists.

I hold no brief for either the Academy of France or the American Academy in Rome. There may be something to be said for each of them. And, in years to come, we shall know them both, not by their theories but by the fruits they have produced.

The best theory may be upset by facts. The worst plan may be redeemed by great results.

What needs, though, very close and searching thought, is the grave question of preliminary tests. It takes high judges to decide as to the merits of the candidates for Roman prizes. In Paris, as we know, there is no doubt at all as to the standing and authority of the judges. They are men of great and world-wide reputation. I do not know if those who pick out our American prix de Rome are all qualified by their records. They



The building of the American Academy in Rome

may be. On their wisdom and their mastery of art, or on their want of both, much may depend.

ROME, August.

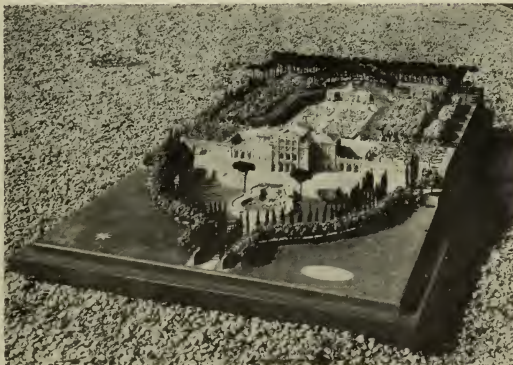


In the arcade of the cortile of the American Academy in Rome, spring exhibition of 1920

#### A POSTSCRIPT

NEW YORK, October.

What are the tests, and who apply those crucial tests, which send our students to the Academy in Rome?



A scale model of the collaborative problem of 1919 in the American Academy in Rome. "Proposal for an Italian villa to house the American Ambassador in Rome." Philip T. Shutz, Architect; Edward Lawson, Landscape Architect; Thomas H. Jones, Sculptor

Since writing of the Academies in Rome I have had opportunities of answering these questions, which, as I need not say, have a great bearing on one of my special subjects. I find that, though the war disturbed the plan, and for a time left matters somewhat at loose ends, the general method which determines the selection of the American prix de Rome in the fields of painting, sculpture and architecture is theoretically well devised. There is not, to be sure, behind it—as a starting-point—an American Beaux-Arts and a great National Conservatory, as there should be and some day may be.

Any American can enter for the preliminary tests. The competitors come from all parts

of the United States. They bring with them examples of their work; and, from the mass, not more than four competitors in each field are then chosen by men who are supposed to be good judges. The candidates are next set certain tasks—the designing of a town hall or an arch, the composition of a picture of a certain kind, the modelling of a certain group of statuary. They are then locked up, each in a separate room or *loge*, much as in Paris, and given so many days in which to complete their tasks. At the expiration of the time allowed to them, they are set free. And the judges in each class inspect their work, discuss its merits and demerits, and, finally, decide who shall be honored with each prix de Rome.

On the ability and wisdom of the judges, of course, all depends.

Who are they? And by whom are they appointed?

As to the last of these two queries, they are chosen, it appears, by a committee, and vary, more or less, from year to year. There have been years, during the stress of the world war, in which no juries functioned. I have even heard from artists, a prix de Rome was awarded to a student who had been urged to accept it without submitting to the customary ordeal. If I am misinformed as to this detail, I shall cheerfully retract and cry "Peccavi."

The constitution of the juries is, in theory, as follows. I am now quoting from the last Annual Report of the American Academy.

For the judgment in Architecture, five architects, one painter, one sculptor, and one landscape architect.

For the judgment in Painting, five painters, one architect, one sculptor, and one landscape architect.

For the judgment in Sculpture, five sculptors, one architect, one painter, and one landscape architect.

For the judgment in Landscape Architecture, five landscape architects, one architect, one painter, and one sculptor.

In conclusion, let me add that, though as a rule the students have not, while in Rome, produced much work of an unusually high kind, in after-years some have distinguished themselves greatly. Besides the three artists named already, as once students of the American Academy, I may refer to men like H. A. MacNeil, Albin Polachek, John Gregory, Leo Friedlander and Charles Keck—all former prix de Rome, and all good men.





Effective in its use of modern willow furniture for decorative effect is Livingston Platt's setting for the first act of "Bluebeard's Eighth Wife"

## Comedy and Color

*Gaiety, Good Humor and Good Taste in the New Broadway Plays*

By ROBERT ALLERTON PARKER

"VOILA de la bonne comédie!" Appropriately may we now repeat this celebrated exclamation. There is good comedy on Broadway at present. Comedy, let us hasten to add, that is not all of equal excellence, nor monotonously meritorious—but good comedy nevertheless. The new season is marked by a lighter, gayer, more sophisticated note than is usual on Broadway. And it is comedy colorfully presented, skilfully interpreted, mounted and costumed with taste and discrimination. For all of which we should express gratitude. For comedy, true comedy, comedy in the Meredithian or Molierean sense, bespeaks intelligence and sanity. It has been truly said that gaiety is a sign of good breeding. And the popularity, the financial success of such comedies as "Dulcy," "The Circle," "The Silver Fox," "The White-Headed Boy," "Six Cylinder Love," "Bluebeard's Eighth Wife," "Thank You," the triumph of such a bewildering exhibit of comedic talent and brilliant wealth of color as characterizes the "Music Box Revue"—which of course leads our list of "musical shows" not to



William Danforth in "Blossom Time"

be missed—these successes are the most infallible signs of a return to cool-headed sanity on the part of New York audiences.

For the lover of true, legitimate comedy, the entertainments not to be missed are Somerset Maugham's "The Circle," Lennox Robinson's Irish comedy, "The White-Headed Boy," and "The Silver Fox," adapted from a continental original by Cosmo Hamilton. These three productions show us how infinite in variety is the spirit of comedy. In spite of all its broad laughter, Lennox Robinson's Irish farce, presented at Henry Miller's Theatre, is based on the soundest of philosophy. It is farce, but farce with a vengeance. He uses an amusing fable as sugar coating to cover a bitter and ironic truth about human nature. It happens in a small town in Ireland, Ballycolman by name. Denis Geoghegan, the spoiled and petted son of the widow Geoghegan, has been sent up to Dublin to be made a doctor. Thrice he fails in his examinations. The Geoghegans cannot publish this failure of Denis, whose cleverness they had over-advertised in Ballycolman. They must send him to Canada; but



Ina Claire in "Bluebeard's Eighth Wife"



Maire O'Neill as Aunt Ellen and Arthur Sinclair as John Duffy, the bright stars of "The White-Headed Boy"



Estelle Winwood in "The Circle"



Fokine and Fokina, the Russian dancers, are starring in an Aztec Ballet, "The Thunder Bird," at our great American institution, the Hippodrome. Willy Fogany's costume sketches indicate that color predominates in this spectacular fantasy

they announce a brilliant position is there awaiting him. The father of his fiancée objects. He cannot permit the jilting of his daughter Delia. And when the Geoghegans try finally to tell John Duffy the truth about the "white-headed boy," he staunchly refuses to believe it. "There's nothing harder to believe than the truth," says Lennox Robinson through one of his characters; while another remarks "The truth's a very dangerous thing in a place like Ballycolman." They bribe John Duffy, those Geoghegans, to believe that Denis is not clever, that millions and position do *not* await Denis overseas, that he is a commonplace, everyday boy, no better than the rest of them. "Ah! but it is so much easier to believe—Lennox Robinson delicately hints—that each one of us is a bit better than the rest, that some special, some added reward, some future more brilliant has been set aside for us. He does not belabor this point. He does not rub it in. It remains a subtle, perfumed irony which Lennox Robinson allows us to distill at our own risk.

This comedy is parochial and racy. It is drenched in the atmosphere of local color. But it is one of the great distinctions of Lennox Robinson, who is undoubtedly the most significant of the younger generation of Irish dramatists, that he possesses the talent of discovering the universal truth in the particular instance and of presenting it to us always in dramatic terms. This was the striking thing about that earlier play of his, "Patriots," presented by the Abbey Theatre players on their first visit to this country, and about "The Lost Leader," by far the finest play by an Irish dramatist since Synge.

"The Circle," Somerset Maugham's comedy at the Selwyn Theatre, has triumphed as one of the great outstanding events of the early season both by

reason of its intrinsic merit and the brilliance of the interpreting cast. As we might expect from the author of "The Moon and Sixpence," and those sharply satirical comedies, "Our Betters" and "Too Many Husbands"

(not to mention his long apprenticeship in the theatre), "The Circle" is written with a sharp pen, dipped in ink that contains possibly too much of acid, and too little of the milk of human kindness. Maugham has nothing in

common with that other arch-satirist of the contemporary drama, Sir James Barrie, who is a master at coating a bitter pill with the sugar of sentiment. Lady Cheny, the varnished and veneered old sinner so realistically portrayed by Mrs. Leslie Carter, is a figure done in the Rowlandson manner. In such comedies as "The Circle" Somerset Maugham may be said to restore to our theatre the Restoration comedy.

Not only Mrs. Carter, but John Drew, as her disgruntled paramour, Lord Porteous; that brilliant and incisive artist, Estelle Winwood, as the recalcitrant young wife—hectic, neurotic, erotic; Ernest Lawford as the tame cat husband; John Halliday as the all-too-masculine lover—all contribute skilfully limned characterizations and bring out all of the ironical and contrapuntal values of the Maugham comedy.

If "The White-Headed Boy" gives us Ireland in comedy and "The Circle" contemporary England, "The Silver Fox" may be said to represent the continent. Although Cosmo Hamilton is the accredited author, we are informed on the program that this comedy has been freely adapted from a play by Franz Herzog. It is light; it is subtle; it is quiet almost to the point, at certain moments, of under-emphasis. Its fantasy reveals a fine economy. Its symbolism is never obtrusive. It is a comedy of love, a subject seldom chosen by our native dramatists as a comic theme. In "The Silver Fox" we discover the dramatist juggling with two or three of those fine old antique triangles of the continental stage. He performs upon a threadbare theme as a fine pianist might perform on an



The davenport figures in "The Silver Fox," a drama of dislocated domesticity which William Faversham, Violet Kemble Cooper and Laurence Grossmith carry to brilliant heights. Here we find Mr. Grossmith and Miss Vivienne Osborne in a scene of marital felicity



An "all star" game of bridge is one of the amusing scenes in "The Circle." Mrs. Leslie Carter, Mr. Ernest Lawford, Mr. John Drew and Miss Estelle Winwood indulge

(Continued on page 61)





*The classic façade of the Toledo Museum of Art, Toledo, Ohio  
Green & Wickes, Architects, W. H. Wachter, Associate*

## The Toledo Museum of Art Looks Ahead

By GARDNER TEALL

TOLEDO appears to stand unique among American cities in the fact that every child of talking age knows the location of its art museum and is able to direct the visitor thither. Certainly this presents food for thought and holds a significance that invites consideration. It suggests, too, that in this city, whose population is 243,000, art has entered in camaraderie with its coming generation.

Just twenty years ago a group of prominent Toledo business men, convinced of the inestimable value of art to a community, met to discuss the feasibility of forming an organization which would promote the fine arts. A week afterward the Toledo Museum of Art was incorporated by Edward D. Libbey, Edmund H. Osthaus, Robinson Locke, David L. Stine, Charles S. Ashley, A. C. Whiting and Barton Smith, with 103 other Charter Members. No great bequest, foundation or gift had called the Museum into being. The value of such an institution was keenly felt, and Toledo could trust her citizens to support it, once the project were launched. Small, indeed,

were the beginnings—two rooms in the Gardner Building downtown being rented for exhibition purposes, but it was a good start.

Mr. George W. Stevens was made Director in 1903. A more able, enthusiastic and

which could easily be eliminated. We are a great people, but we have our shortcomings, our blind spots, and our useless extravaganzas. The injection of Art into our scheme of things will cure most of our ills, give us riches and power, to say nothing of a great joy that passeth all understanding." Toledo has discovered this to be true, and the splendid Museum of Art has been the result of this conviction.

Again Mr. Stevens said: "No city is really a city until it leads its people out of bondage of the commonplace. Meanwhile if these hours be dark, as, indeed, in many ways they are, at least do not let us sit deedless, like fools and fine gentlemen, thinking the common toil not good enough for us and beaten by the muddle; but rather let us work like good fellows, trying by some dim candlelight to get our workshop ready against tomorrow's daylight—that tomorrow, when the civilized world, no longer greedy, strifeful, and destructive, shall have a new art, made by the people as a happiness to the maker and user."

Thus the spirit of the Toledo Museum of Art was made plain to the community, and



*The Brook by Moonlight  
By R. A. Blakelock*

indefatigable executive could not have been chosen. In one of his editorials in the *Museum News*, the bulletin of the Museum, Mr. Stevens has said: "Everything a man makes must have form and color, every last thing. There are no exceptions. These laws of form and color are as definite as those holding the universe in beautiful and harmonious balance. They can be understood and applied by even a child, but we ignore them as being of no consequence and continue to reckon and guess, scratch our heads, apply the rule of thumb, and turn out slovenly products. Our best is often the result of costly experimentation



*St. Martin Sharing His Mantle, by Sir Anthony Van Dyck—one of the important paintings in the collection*



*The statue of John Burroughs, by C. S. Pietro, placed on a boulder beneath the forest trees of the Museum grounds*



"Story Hour" children drawing architecture from books and prints in the Museum Library



A Museum class in design sketching from nature in the Museum grounds

through this spirit has that community's confidence been won and maintained. Indeed, it has been said that this spirit of devotion to humanity is warrant for a hope for the Toledo of tomorrow larger than that of her harbor, her railroads or fatcories, and in this there is truth.

No one has served the Museum with greater devotion than its first and present President, Mr. Edward Drummond Libbey. In the earlier years of its progress he purchased and remodeled an old residence that more adequate premises for the Museum's work might be available. This was the first real home of the Museum. When this in turn ceased to be sufficient for the Museum's welfare projects, projects in the framing of which he took so prominent a part with generous initiative, Mr. Libbey and his public-spirited wife presented a site to the Museum 400 feet deep, with a frontage of 500 feet, for a new building and grounds and contributed generously to the building fund. This was in 1912, when Messrs. Green & Wickes, of Buffalo, architects of the Albright Gallery, were chosen as architects of the Toledo Museum of

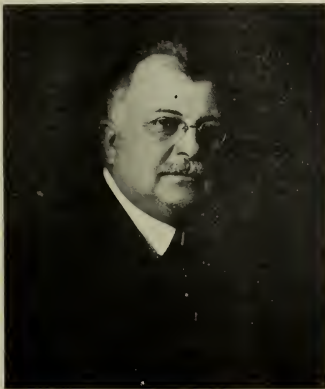
Art, Mr. W. H. Wachter, of Toledo, being associated with them. When four years later it was decided to create an endowment fund of \$1,000,000 for the Museum's maintenance, exhibits, acquisitions and educational work, Mr. Libbey came forward with a further gift

over four feet high when displayed in the window of a Toledo bank. The Museum's idea has, of truth, been to build the future through children.

Mr. Blake-More Godwin, Curator of the Museum, and one to whom Toledo owes much for his devotion to educational interests, said to the writer, in speaking of the work of the Director and of Mrs. Stevens, who, as Director of the Museum's Art School, so ably co-operates with her husband, "When Mr. and Mrs. Stevens took charge of the Museum their first idea was to make it, not a mortuary chamber for specimens of art, as was at that time customary in practically all museums, but to build of it a living educational institution of which the people of the city are most proud, but further than that, its influence has spread to every corner of the country, and now there is, as far as I

know, no museum that is not alive and wide-awake to all the possibilities of art. As far as I know there is not now in existence in America a single museum that displays the forbidding sign, 'No Children Admitted Un-

(Continued on page 57)



Mr. Edward D. Libbey, President of the Toledo Museum of Art



Mr. George W. Stevens, Director of the Toledo Museum of Art

of two-thirds of this amount, while other subscriptions came from some 30,000 men, women and children of Toledo in amounts ranging from ten cents up. It is interesting to note, in this connection, that the donation of the Toledo children to the Museum formed a pile



Children in line for the educational motion pictures which are shown in the Toledo Museum of Art



A lecture for children in the Hemicycle auditorium of the Toledo Museum of Art



# From London Town

By SIR JOHN FOSTER FRASER

EDITOR'S NOTE:—Sir John Foster Fraser, traveler, lecturer, journalist and publicist, is writing a monthly letter from London to ARTS & DECORATION. Knighted in 1917 for journalistic war service, Sir John had already a back-

ground of world-wide breadth. Among his books are "Round the World on a Wheel," "Vagabond Papers," "Pictures from the Balkans," "Red Russia," and he is a member of the Royal Geographical Society.

HAVE just returned to London from your United States. Yes, I must say London is somewhat drab after New York, though last night in Piccadilly Circus I noticed a faint attempt to provide a wriggly, jerky multicolored electric blaze such as I saw in upper Broadway ten nights ago and from which my eyes still ache.

I am in a critical mood. Our streets are dingy, very badly lighted, and our architecture is hugger-mugger. In my hotel there is no running water in the bedroom and I have to wait my turn for the bathroom. And our restaurants—gee! as you Americans say. Our women are not so well-dressed as yours, but there is more friendliness in countenance—I've sometimes thought that the ladies in Fifth Avenue have a facial hardness and our hotels lack all the luxuries which your palatial establishments provide; except—

Well, on the night of my home-coming I dined with friends in a back street at a famous old cozy club with fine paintings on the walls and candles on the table. The cocktail—supplied in compliment to the land I had just left—was atrocious. But the Chablis was bottled sunshine and the champagne of 1911, the port the same age as my grandmother and the liquor grateful and comforting. I have started to make a collection of wine lists to send to my best friends in the United States as Christmas cards!

Yet I can understand Americans declaring London dull—especially if they stay at a hotel and have few English friends. Everything quiets down after eleven o'clock at night. A big effort, however, is being made to revive jollity. The hotels are allowed to provide "liquid refreshment" till 12:30 A.M., so that after-theatre supper parties are becoming possible again. The newspapers report industrial stagnation, millions out of work, general shortage of cash and backaching taxation. Yet those Londoners who know their way about seem to be happy.

Regent Street—our Fifth Avenue—is being rebuilt. Most of the buildings were erected in the time of George III and the century-old leases expired some ten years ago. Everybody has to rebuild; but reconstruction was checked owing to the war. The work, however, now goes on. Very sensibly, the authorities have decreed that there be a symphony in the architecture of this famous bowshaped street. There is no higglety architecture with a confusion of styles. Styles vary somewhat, but they are all on the same line, so that whilst there are no outstanding edifices to capture attention, there is an endeavor to produce dignity.

There is talk about introducing the skyscraper into London. I doubt if anything will come of it, partly because the average Englishman is conservative, but chiefly because it is very doubtful whether the clay subsoil of London could bear the weight of such enormous structures. We all agree that London is too big. An idea is to create, within a ring of thirty miles from the Mansion House, a

number of manufacturing towns, toward which industries may be pressed and so relieve the congestion. By the way, you manage your traffic better in New York than we do in London. When theatres disgorge, the confusion here is bewildering. I've been explaining the way you marshal traffic with colored lights, one-way streets and special roundabout routes to and from the theatre in the evening. "Too Prussian for England!" has been the only comment.

America is not to retain the honor of having the only woman member of the British House of Commons, Lady Astor. Mrs. Win-

other well-known society dames—giving away their friends in order to turn a dishonest dollar. And most of them write with distinct cleverness and an uncomfortable ability for framing caricature portraits. One never goes out to Sunday lunch in these days without a consciousness of one's children being informed in revelations that one wore ill-fitting trousers, made a mess in eating asparagus and thought American women jollier than English women.

I know—at second hand—that Mr. Lloyd George is really desirous of visiting the United States. My personal acquaintance with the Prime Minister extends over a quarter of a century. I remember when he was a young, little, slim, black-haired Parliamentarian. Now he is stout and white-haired and elderly in years, though tremendously boyish in spirit. He loves a good story, has a constant twinkle in his eye, always goes and plays golf when he ought to be worrying about international affairs, and believes in his "star." I recall at the Peace Conference in Paris, over two years ago, he got lots of amusement by getting his friends to take him to a different restaurant for breakfast every morning. If he goes to New York a luncheon with some bright brains in a Broadway chop house or a merry supper down in Washington Square would please him better than a sonorous function at the Waldorf-Astoria. You will be interested in his manner of speaking at a public gathering; rather loose in style, conversational, never reading a line, but with an emotional personality and a rhythmic undulation of voice which fascinates. And it should be

remembered that no President of the United States began life more humbly than did the "P.M." of Britain.

Nine-tenths of the movies and fifty-fifty of the plays of the London stage today are from your side of the water. Do you remember Leicester Square with the Empire and Alhambra music halls, the centre of gay young London ten years ago? Both these places are now what we call "picture palaces," with an American film at the Empire and a travel film showing life in British equatorial Africa at the other. American plays, so long as they are not of the sticky, sugar-candy, mother-home-and-heaven type, are welcome in old London; we British cannot stand more than a minimum of sentimentality. American actresses have more verve than our home product, but we fancy our men actors, especially in social drama, are superior to the American brand.

All preparations are now concluded for the Prince of Wales to go to India—with strict maternal instructions from the Queen that he is not to be careless when he is tiger hunting. The Prince likes to have a good time, especially if there is a spice of danger. He loves steeplechasing and aerial looping-the-loop and big cigars, and going to vaudeville shows. All stories sent your way about his approaching marriage can be dismissed. The Prince likes to dance with a pretty girl, and if she is very pretty he likes to dance twice to thrice; but

(Continued on page 64)



Trafalgar Square, a night photograph by Van der Weyde

tringham of Lincolnshire has just been elected to succeed her deceased husband. In both these cases the elections were not purely political nor on the merits of the candidates. Sentiment had much to do with the choice. When Lord Astor succeeded his father in the peerage and went to the House of Lords it was a vice thing to choose Lady Astor as his successor in the parliamentary representation of Plymouth. Following the death of Mr. Wintingham the courteous thing was to invite his widow to represent Louth. I do not think, however, there will be a rush for women M.P.'s. At the last general election nearly all the women candidates were badly defeated.

I have no recollection that when I was with you I read any books of spicy autobiography written by American women. Here we are almost deluged with them. I think it was old Lady Cardigan who a few years ago set the fashion of recalling unpleasanties about our distinguished people. The old-fashioned type of autobiography, written by gentlemen in their dotage, was ponderous and only mildly entertaining. Now that women in the frisky forties have taken to telling us how the husbands of their friends made love to them, and what a cattish manner the Dowager Thingamy had, we laugh—if we are not the victims. Women write better autobiographies than men because they are less discreet. Mrs. Asquith's confessions are being imitated by a number of

# A Few Art Collectors of Tomorrow

## Representative Junior Art Patrons of America



Natalie and Sherley Osborn  
The children of Mrs. Henry Fairfield Osborn, Jr.

Because these children are Junior Art Patrons of America:

1. They will not call an etching a sketch.
2. They will not think an oil painting is necessarily worth more than a water-color.
3. They will not be afraid to exercise their own judgment in considering a work of art.
4. They will not hesitate to express an honest opinion regarding a work of art.
5. They will not think of art as a thing remote from and unconnected with their lives.
6. They will not prefer inferior works of art from Europe to fine achievements by their own countrymen.



Elizabeth Addison Bliss  
Daughter of Mrs. Cornelius Bliss

THE Junior Art Patrons of America is a society formed for the purpose of instilling an intelligent and well-informed knowledge and appreciation of art in the minds of children who, in due course of time, will occupy the position of collectors and patrons of art. Here lies the opportunity to correct many old delusions and ignorances which have retarded the growth of art in this country in past generations, and to train the coming generation as no children have been trained before. Even though many of the Junior Art Patrons may not become actual collectors, they can accomplish much, both for themselves and for American art, by acquiring at any early age sound bases of art appreciation.

Exhibitions and lectures toward this end will continually take place at the gallery of the Junior Art Patrons at 22 West Forty-ninth Street, in New York.



Michael La Selle Watson  
Son of Mrs. James S. Watson, Jr.



John Jacob Astor  
Son of Mrs. Wm. K. Dick



# Tavern Chairs in Modern Homes

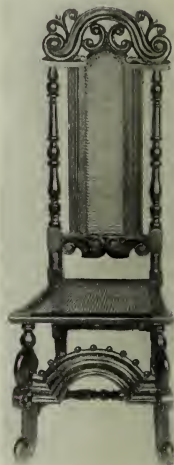
## A Note on the Late Stuart Type

By MARY HARROD NORTEND

*Photographs by the Author*



*In the historic Royall house, in Medford, Mass., are two rare specimens of fine tavern chairs*



FLEMISH chairs, both antiques and reproductions, lend themselves admirably to interior decoration of the present day. Recognition of this fact is becoming more and more widespread, as shown by their use in a wide variety of interiors.

Coming into vogue during the reign of Charles II, they have never lost their well-deserved popularity, for, unlike some other types of furniture, they possess a marked decorative value.

Within the same category with Flemish chairs are included the cane, pulpit and tavern chairs, for they were very popular in the early English inns.

During their early production they were distinguished by a high, slanting back, carved S-shaped legs connected by stretchers and scroll feet, which turned outward in pure Flemish style. The side-posts were often elaborately decorated with carved lions' heads or floral and architectural motives, repeated in the stretcher, which was originally intended to keep the feet of the sitter from the damp or draughty floor, and the worn marks of feet may still be seen on the carved stretchers of many old Flemish chairs. The back and seat were often upholstered with velvet or stamped leather, fastened to the frame with large, brass-headed nails.

Oak was the principal wood used in their construction, but later walnut, maple and birch were also employed, particularly so during the Flemish Renaissance, when Spanish and Italian influence appeared, giving them a distinction of their own, yet preserving the characteristics of the original Flemish. It should be remembered that during the Seventeenth Century there were no greater furniture makers than those who dwelt in the Low Countries, as is shown by the wonderful Dutch

and Flemish chairs from which so many of the later well-known types, such as the late Jacobean and William and Mary, were developed.

Flemish carving was graceful as well as ornate, and was much more beautiful and less exaggerated than that of later date when the Dutch influence was felt.

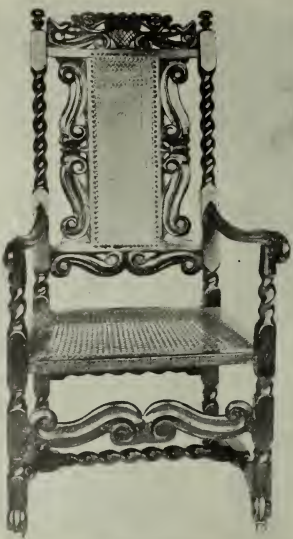
The first chairs of this type were designed with high backs only, but a little later on we find them with low backs and without arms. These low-backed chairs were often used by the ladies of that time when practicing on the harp or spinet, and in our music rooms of today they are still serving the same purpose.

So beautiful were these Flemish chairs that they were considered worthy of reproduction in the paintings of the old Dutch and Flemish masters. Raphael, Titian and Velasquez, as well as the artists of the Lowlands, also used them, and we find, in many paintings, the nobility of the Renaissance posed against the richly carved, high backs of Flemish chairs of the earlier type.

In the late Seventeenth Century cane was introduced into the back and seat of the chair. This proved an interesting innovation, as well as one which added to the comfort of the sitter, for the carving often interfered seriously with the ease of the guest if the chair were not cushioned, as it often was with flashing blue and ruby red. Otherwise, the caller was "twice glad," glad to come and even more glad to leave.

The cane frame of the back was first divided in half by a central vertical bar, then the cane on either side disappeared, leaving the splat, which was then rendered ornamental by cutting it into various forms.

The Charles II chairs were tall and slender, gracefully designed and suitable for use in both the hall and living room, the chief objection to them being that they could not withstand hard usage on account of their delicate cane insets, which were easily broken



*A "first period" Charles II chair, of 1680, with flower-basket motif in the cresting, in place of the usual royalist crown*

Decorative, historic and romantic in character, the backs and stretchers of these chairs are usually surmounted by crowns, denoting royalty, and cupids, suggestive of the amorous tendencies of that day.

It was during this period that the chairs with cane seats and back, and pierced carving, showing palm, S-curve and cherub, took on the device of the crown, which had been hidden out of sight during the years of the Commonwealth. This so flattered the monarch that he sometimes had it repeated as many as five consecutive times in one chair. The frequent introduction of the royalist crown, indeed, is a reminder of the rejoicing of the loyal Jacobites over the Restoration.

This was followed by the scroll pattern, which is so popular at the present time, particularly that showing the acanthus. The basket of flowers was also a favorite form of decoration in the crest, and often in the stretcher, in place of the royalist crown. A chair of this type, found in Lockwood's book, was designed in 1680, being a first period chair, which came in during the reign of Charles II. Occasionally the scroll was hooped, as is shown in the Stuart chairs, some of which depict graceful, pierced cresting, bulbous stretchers and scroll feet.

When Charles II ascended the throne walnut came into high favor with the furniture makers, as it was found that this wood was less liable to chip in carving and tuning.

The Jacobean chair followed very closely in England the motif of the Flemish chair, and is sometimes confused with it, for it shows many of the same characteristics, the same solidity and ornate carving. One distinctive feature of this old furniture, however, is the foot, and the so-called Flemish foot turns outward, usually enriched with carving. The fluted foot, which is a compromise between a claw and scroll, is known as the Spanish foot and was used until the end of the Seventeenth Century. Then, the turned legs with Spanish feet, sometimes straight and sometimes scrolled, gradually developed pronounced knees and became cabriole legs, with hoof or "spade" feet.



*A chair of the "tavern" type in the hall of a house in Boston. The back and arms are of William and Mary type, and the front legs and carved stretcher of Late Stuart type*



*These two chairs came from an old church in New Hampshire, where they were used as pulpit chairs*

Later on, chair backs grew narrower and higher and the carving was finer in workmanship. Caning was retained, but seats were covered with a cushion or upholstered, merging later into the William and Mary style. The old flat S-curve became a robust C-curve, and the legs of the chairs were carved with C-scrolls, following the shape of the curve. Furniture of this pattern is exceedingly charming and much sought after. During the period of William and Mary walnut and woods of lighter color, such as pearwood and sycamore, were employed, and the fluted Spanish foot was very common.

The original Flemish chair was an aristocrat and graced only the halls of wealth, but it became more and more popular as time went on. The major portion of our information concerning their use may be found in the wills of the people of that period, one of which mentions forty chairs, another forty-three, and still another puts all rivals to shame with a collection of one hundred and two.

Throughout England the chair of the Flemish type in the inns of the land contributed to the solid comfort of the countrymen and those traveling in the saddle or lumbering coach. At that time in the taverns were collected such luxuries as the times afforded. There went the man of the family of an evening to gather with his cronies about the fire, quaff his tankard of ale, and relate tales of daring exploits of the past, or listen to the narrative of some wayfarer, while comfortably ensconced in one of the old tavern chairs.

"The firelight shedding over all the splendor of its ruddy glow."

A notable collection of these chairs ranging through many periods is in the Dwight Prouty house in Boston, Mass. They are known by him as tavern chairs, he claiming that they were used in the early inns of New England. Be that as it may, they certainly show an interesting study of the different types and ornate characterizing Jacobean and late Stuart type.

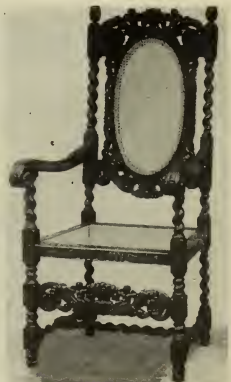
(Continued on page 64)



*"General Wingate's chair," now in Portland, Maine, is a fine example of the typical tavern chair of Late Stuart type.*



*Several interesting examples of the old tavern chair of Late Stuart type are seen in the home of Booth Tarkington*



*A modern reproduction of the characteristic Late Stuart chair, with cane back panel, cane seat and rich carving*



# Six Women Sculptors at Work in Their Studios

Photographs from Keystone View Co.



*Evelyn Longman is a native of the well known Presidential State. She studied under Lorado Taft in Chicago, and was for some time Daniel Chester French's assistant. She has done some fine work, notably the chapel doors at the Naval Academy at Annapolis*



*Florence Lucius studied under Bourdelle in Paris and her work shows his influence very strongly. She does exceedingly good decorative sculpture, with an occasional portrait, in a bold, free style and all her work reflects thought and idealism*



*Marie Apel is a well known English artist who is now staying in New York. Her work has passed the criticism of the American art world and she is considered among the best in the country. She is shown here beside her bust of Captain Guynemer, the French ace*



*Sally James Farnham is shown working on a model of a statue of David Rittenhouse to be erected in Rittenhouse Circle in Philadelphia. Mrs. Farnham recently came very much before the public at the unveiling in New York of her statue of Simon Bolivar, an important work*

*Ivie McCarthy is working on a statuette of Caruso in the character of Pagliacci. Miss McCarthy specializes on these little figures, of which she has made any number and of which none is more than about nine inches in height*



*Clio Bracken is a sculptress of the old school. She is an extreme naturalist and all her work is charming and poetic. She is a pupil of both St. Gaudens and MacMonnies and she shows their influence in many ways*



# A Russian Miniaturist of the Old Régime

## A Note on the Work of Lawrence I. Pouschine

By MARY SIEGRIST

THE miniatures which Lawrence Pouschine has brought with him from Russia represent the essentially classic in type. While in technique and general outline they follow the accepted traditions of the eighteenth century, much of the concept is strongly racial. Many of the great miniaturists—especially those of America—have subdued their painting and as a rule sacrificed detail in order to give greater emphasis to the face itself. Not so with the art of Pouschine. In his work everything is thrown into relief, everything is lighted. Not only in his method of handling and as colorist is he Oriental, but the entire spirit of his work is profoundly that of the Orient.

"That is the photograph of the Russian Emperor which was killed by the Bolsheviks," said Monsieur Pouschine, with a delightful foreign accent, as he handed to me the brilliantly wrought miniature portrait of the ill-fated Czar. It is an arresting portrait in every detail. The countenance is unusual in that there is depicted in it a certain quality of kindness and a measure of strength that we have not been accustomed to look for in portraits of the Czar.

Perhaps this may be partially accounted for by the fact that the painter envisaged him in a kindlier light than history records him. To him he appeared in the light of a friend, genial, accomplished, generous to a fault. For M. Pouschine was a sympathizer with the old order of government, having had a place high in the counsels of the Czar. Before the Bolshevik revolution he was a member of the Russian Douma. During the first Provisional Government he was Commissioner (Governor) of Petrograd and just before the Bolsheviks came into power he was obliged to flee from Russia with his wife and five children, having lost all his fortune. He went to England, where he remained for a time, and from there, a year and a half ago, he came to America. Deprived of office and of his estates and driven from his own country by the revolutionists, it is not unnatural that M. Pouschine should cling to the memory of the old order and should have seen in its ruler the royal qualities which his own idealization of



*This portrait of the late Czarina is a portrait of the old and vanished greatness of Russia*



*Portrait miniature of Mme. Lawrence I. Pouschine*

him has doubtless magnified or seen in happy disproportion to the weak and violent ones which actually his enemies attributed to him.

The portrait of the former Czarina is a no less brilliant performance. Her face has an expression of sadness and melancholy, perhaps due to a premonition of impending fate. The features are exquisitely wrought, chiseled with amazing delicacy. The detail, too, from the diamond tiara of her crown and the band of jewels at her throat, to the intricate pattern of her veil and the embroidery of her gown, is wonderfully brought out. Perhaps the finest miniature of all is that of M. Pouschine's own wife, which he has painted with rare sympathy and appreciation. The features are beautifully modelled and there is a spiritual quality in the expression that is one with that of the eternal mother's.

Perhaps the most outstanding quality of M. Pouschine's work is the carefully sustained balance which there is between the technical and the interpretative phase of his art. It has always been a tacit belief of the American miniaturist—one which his work bears out—that if you work out technique or give it any degree of elaboration, you must sacrifice in a

measure the expression of spiritual consciousness. In the art of M. Pouschine there is an excellent blend of detail without any loss of interpretative power.

From the very nature of the art of miniature painting, the miniaturist must be a lover of technique. He must find a strong appeal in the very craftsmanship which is demanded of him in creating his works. There are no "accidental effects" in the miniature, and no chance to exploit superficiality—it is a kind of painting to which the artist must bring that love of workmanship *per se* that characterized the early painters of Renaissance Italy.

Close study of these miniatures, while it shows the influence of Russian and French models, as well as those of the Orient, reveals a rugged quality of universality. Pouschine studied painting in Petrograd and at the Julien Academy in Paris. He is devoted to the art of the miniature portraitists of the eighteenth century and his finest influence has been drawn from an English painter—Cooper. Yet, as is the case with all great painters, he believes that art is international and that "only nationality is ugliness." He believes, too, that where there is true talent, there is no need for radicalism of any kind. He deplores the destruction, through the radical movement, of so much art that was of great and permanent value. American art, he insists, has always been in the transitional stage, and he believes that it is just now entering upon a more permanent phase. With the violent war disturbances quieting down, it is to the great American public, now that there is no Russian court, that M. Pouschine looks for ungrudging recognition. There is something about this big Russian—he is more than six feet tall—a simplicity and childlikeness that would in themselves inspire confidence. And into his miniatures he has projected something of his own inner consciousness. If Plato's dictum, "That thou seest, that thou beest," or rather its converse, is true of the "optics" of ordinary laymen, it is even more true in the case of the artist. Pouschine's attitude toward the face is unfailingly chivalrous, being drawn from the inexhaustible fountain of himself.

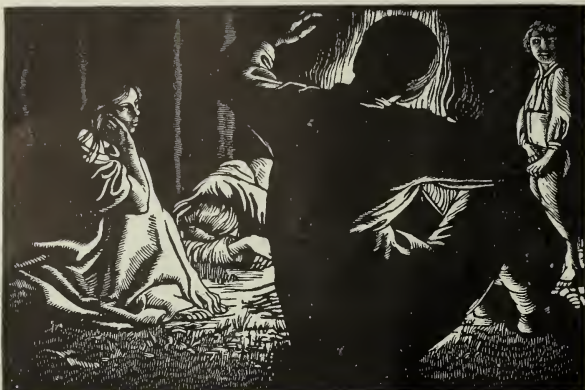


*Portrait miniature of Mme. X., by Lawrence I. Pouschine*



*Portrait of a Russian Lady of the old régime*





"Gypsies"—a woodcut by Gwendolen Raverat. From "The Apple"—(Stokes)

## Art in New Books

### Forerunners of the Holiday Season

MORE and more impossible is it becoming for the lover of the seven arts to neglect that increasing number of attractive books which the publishers, casting aside war-time economy, are now putting forth. As a matter of fact, it is a difficult feat to keep apace with these well-printed and often beautifully illustrated publications. They possess a strong appeal, not merely to readers but to spectators. There are books for connoisseurs in antique furniture; books for architects and lovers of great architecture; books for the lovers of fine etchings; books for poets and critics; books for devotees of the graphic arts; books for musicians and music lovers; books for travelers; super guide-books; books for esthetes and estheticians—books, moreover, not merely of passing interest but worthy of permanent place in the fastidiously chosen library.

"Baudelaire: A Study," by Arthur Symons (E. P. Dutton), is an authentic and compact little volume devoted to the French poet and great translator of Poe. Mr. Symons, the English critic whose books have revealed such sympathetic understanding of all the arts, has devoted years of study to Baudelaire and his circle. This book must take its place as the most penetrating and authoritative interpretation in English of Charles Baudelaire. It is dedicated to John Quinn, the American collector and patron of the arts. The illustrations in this book of Arthur Symons also reveal the great French poet as a draughtsman of no mean ability. The drawing of himself is remarkable, while that of Jeanne Duval possesses a decided autographic interest. In his notes Arthur Symons discusses the various portraits of the author of "*Fleurs du mal*," and makes some quotable remarks concerning the art of portraiture:

"It is often said, not without a certain kind of truth," writes Arthur Symons, "that the likeness is precisely what matters least in a portrait. That is one of the interesting heresies which



Baudelaire, drawn by himself. From "Baudelaire" by Arthur Symons (Dutton)

Whistler did not learn from Velasquez. Because a portrait which is a likeness, and nothing more than a likeness, can often be done by a second-rate artist, by a kind of sympathetic

trick, it need not follow that likeness is in itself an unimportant quality in a masterly portrait, nor will it be found that likeness was ever disregarded by the greatest painters. But there are many kinds of likenesses, among which we have to choose, as we have to choose in all art which follows nature, between a realism of outward circumstances and a realism of inner significance.

"Every individual face has as many different expressions as the soul behind it has moods. When we talk, currently, of a 'good likeness,' we mean, for the most part, that a single, habitual expression with which we are familiar, as we are familiar with a frequently worn suit of clothes, has been rendered; that we see a man as we imagine ourselves ordinarily to see him. But, in the first place, most people see nothing with any sort of precision; they cannot tell you position and shape of the ears, or the shape of the cheek-bones, of their most intimate friends. Their mental vision is so feeble that they can call up only a blurred image, a vague compromise between expressions, without any definite form at all. Others have a mental vision so sharp, retentive, yet without selection, that to think of a person is to call up a whole series of precise

images, each the image of a particular expression at a particular moment; the whole series failing to coalesce into one really typical likeness, the likeness of soul or body. Now, it is the artist's business to choose among these mental pictures; better still, to create on paper, or on his canvas, the image which was none of these, but which these helped to make in his own soul." And of the Baudelaire portrait, he declares:

"The Manet portrait of Charles Baudelaire, dated 1862, is exquisite, ironical, subtle, enigmatical, astonishing. He has arrested the head and shoulders of the poet in an instant's vision; the outlines are definite, clear, severe and simple. One sees the eager head thrust forward, as if the man were actually walking; the fine and deli-



"The Undercroft." From "Westminster Abbey" by Mary Sturgeon (Stokes)

cate nose, voluptuously dilated in the nostrils, seems to breathe in vague perfumes; the mouth, half-seen, has a touch of his malicious irony; the right eye shines vividly in a fixed glance, those eyes that had the color of Spanish tobacco. Over the long, waving hair, that seems to be swept backward by the wind, is placed, with unerring skill, at the exact angle, that tip-hat that Baudelaire had to have expressly made to fit the size of his head. Around this long neck is just seen the white soft collar of his shirt, with a twisted tie in front. In this picture one sees the inspired poet, with distinct touches of this strong piece of thinking flesh and blood. And Manet indicates, I think, that glimpse of the soul which one needs in a perfect likeness.

"In the one done in 1865, the pride of youth, the dandy, the vivid profile, have disappeared. Here, as if in an eternal aspect, Baudelaire is shown. There is his tragic mask; the glory of the eyes, that seem to defy life, to defy death, seems enormous, almost monstrous. The lips are closed tightly together, in their long, sinuous line, almost as if Leonard da Vinci had stamped them with his immortality. The genius of Manet has shown the genius of Baudelaire in a gigantic shadow; the whole face surging out of that dark shadow; and the soul is there!

"In the portrait by Carjat, his face and his eyes are contorted as if in a terrible rage; the whole face seems drawn upward and downward in a kind of convulsion; and the aspect, one confesses, shows a degraded type, as if all the vices he had ever committed looked out of his eyes in a wild revolt.

"It is in the mask of Baudelaire done by Zachari Astruc that I find almost the ethereal beauty, the sensitive nerves, the drawn lines of the death-mask of Keats; only, more tragic. It looks out on one as a carved image, perfect in outline, implacable, restless, sensual; and, in that agonized face, what imagination, what enormous vitality, what strange subtlety, what devouring energy! It might be the face of a Roman Emperor, refined, century by century, from the ghastly face of Nero, the dissolute face of Caligula, to this most modern of poets."

**A** PECULIARLY interesting book, half hiding under the cryptic title of "The Apple (of Beauty and Discord)," comes from Frederick A. Stokes. The contents of this book, certainly, convey at a glance a great amount more of beauty than of discord—the discord lurks in some of the text. As a matter of historic fact, the book is a bound volume from an English magazine, and on its title page it becomes fairly explicit when it declares itself to be "A Volume devoted to Art and Letters. This First Volume contains numerous Poems and Stories, Essays on the Arts by Modern Writers and Some One Hundred and Sixty Reproductions of Lithographs, Woodcuts and Drawings by Modern Artists, also including interesting examples of earlier Epochs and Eastern Art."

A high standard in the illustrations is set by Laurence Housman, Frank Brangwyn, Charles Shannon, W. Lee Hankey, J. D. Ferguson, E. Blampied and Spenser Pryse, but a host of names by no means so well



"The Smallest House in the World" From "The Street of Faces" (Dutton)

known come in very easily on the strength and vigor of their work. They even hold their own with such veteran draughtsmen as Steinlen and Charles Keene, who appear among the illustrations. A latter-day Piranesi comes to life in Benvenuto Desirtori, free, yet very conscientious in his architecture, and there are a number of incidental decorations by the late and sincerely lamented C. Lovat Fraser, of whom more is said elsewhere in this issue. Especially clever, among illustrations from a



"Hammers"—from a lithograph by John Copley. From "The Apple" (Stokes)

number of clever women, are the examples by Gwendolen Raverat and Cora Gordon.

The trick of printing pages in orange-red and green, as well as in black, is not entirely commendable. It is true that it gives variety and surprise—but so would the binding of several of the forms upside-down. Of course, the orange-red hits off all the sanguine and red chalk drawings very effectively, but the green plays the devil with nearly all the illustrations for which it is used. Lithographs and woodcuts, beautiful for their masses of black, do not take kindly to apple-green, even though the book calls itself "The Apple."

But the great point in the book is that every page is interesting, and that every artist represented has something to say, in subject or in his manner of doing it, or in both. Mostly in both. The writers have much to say that is interesting, but do not say it as vigorously or as ably as the artists. The element of "discord," alluded to above, is furnished by two contributions from W. L. George, advocating a night-marish scheme of trade-unionizing art and artists. Such a thing seems to us impossible, as impossible as it would be horrible if it were possible. The trade-union idea doesn't fit art, and art doesn't fit the trade-union idea, so Mr. George's dream is happily likely to remain in the realm of nightmares.

"The Apple" is a very unusual book as among the things we get out in this country. It suggests interesting possibilities of the same "Miscellany" idea applied to the random and less conscious things that many of our own artists are doing. The interest which many artists have recently taken in wood block cutting and in making their own lithographs is producing a variety of expressive work, and "The Apple" should suggest that this kind of thing makes a very entertaining and stimulating book.

**B**OOKS about London seldom lack interest, particularly when they direct our attention to those quaint corners and customs that are so often missed by American tourists. Charles Vince's "The Street of Faces: Glimpses of Town," which comes to us from E. P. Dutton, is greatly enhanced by J. D. M. Harvey's pencil drawings—sketches which reveal sympathy with and understanding of the infinite variety of the London world. Bus conductors, street signs, Piccadilly ash bins, pushcart peddlers, the gulls of Hampstead Heath, the changing beauty of Kensington Gardens—are all to be found jostling each other in these pages. Not the least interesting of Mr. Vince's sketches, nor of Mr. Harvey's drawings, is that of "the smallest house in the world." Of it Mr. Vince writes:

"There is a house in the middle of London which must certainly be the smallest house in the world. It is smaller than the smallest grey cottage in the Cumberland hills; smaller than the little shuttered bungalow on the Sussex Cliffs, where only the dead lie; smaller than any house outside a fairy tale. Moreover, it has three stories; and it is built of brick; and a man sells tobacco there; and his name is Smith. It is a true house of London.

"There are many small houses in London. There are houses delightfully small on Camp-

(Continued on page 68)





Allegorical panel of "Music" from the second floor



A roof-garden on the top floor of the studio-office building of Harry Allan Jacobs, Architect



Allegorical panel of "Art" from the second floor

## Humanizing the Day's Work

### A Studio-Office Building Away from the Ordinary

By MATLACK PRICE

AN architect, it must be supposed, when he is working without the inevitable restrictions imposed upon him by the all-powerful client, can give his fancy free rein when he is doing a building for himself, and can work out his pet theories unhindered.

Such was the happy situation of Harry Allan Jacobs, architect, when he set out to design a place for his office, on a typical city house plot on 55th Street, in New York. The interesting, or "story" angle of this lies in certain of his convictions about the kind of a building it was to be—unarchitectural requirements which he undertook to express architecturally.

Above all, this place was not to look like an office building, but more like a studio. It was to be informal and even inviting in its exterior, and was to suggest rather the working place of art than of business. In this, certainly the manner of its design furthered the vision, and gave it form. The façade of warm red brick, laid to accentuate the naturally pleasing texture of this most friendly of all building materials, is broken by diversified windows, and "embellished" (as old book title-pages used to say), or, perhaps, "adorn'd," with incidental sculpture, quietly allegorical in subject, and pleasantly in scale with the whole design.

Nothing in the exterior appearance of the building suggests the commercial, or business, or even professional nature of anything that might go on within. Its guise is distinctly that of a studio. A few steps down, through the doorway at the left, lead to a tiled lobby, from which access is had to the apartments above and to the architectural premises of the designer. First, a quite business-like entry, with all the evidences of the varied transactions of the business of architecture, and opening from it a small foyer reception room. This, in turn, leads to the real reception room, a quiet, restful interior, with mellow-tinted, rough-cast plaster walls, comfortable furniture and every sense of being somebody's library. Essentially, it is an ideal place for quiet conversations and

discussions, and the planning of architectural projects. It is in every way quiet and conducive to pleasant thinking. No noise comes in from the street, and there is no jarring note in the old colors, or in the well-chosen furnishings.

Here Mr. Jacobs might tell you, as he told me, some of his ideas and some of his philosophy of work, and some of the inspiration of the building itself. When it was opened, an informal "house warming" was held, and there foregathered a group of fellow architects who, for the most part, had studied together in Paris—Whitney Warren, Donn Barber, George Chappell, Benjamin Wistar Morris, Kenneth Murchison, John Cross and Howard Greenley. A spirit of "old times" filled the air, something of the glad irresponsibility of student days. There was a feeling that everybody ought to get together out of office hours more often, just to enrich the others' lives, and their own, by reminiscence and varied experience.

"People don't have nearly enough fun nowadays" (or words to that effect), said Mr. Jacobs. And there is much in our lives, especially in New York, to support this contention. We are mostly in too great a hurry to see each other, or to enjoy each other even when we do make hurried contacts. We worry about a great many things that never happen, and about a great many that wouldn't matter much if they did happen. Few of us have come to a realization of the great truth expressed by that clever Clare Kummer, "Nothing is so important as it seems." All of which philosophy—very refreshing and pleasantly suggesting some echo of the Quartier Latin—I gathered from Mr. Jacobs on the occasion of the opening this new office, and afterward. Life would take on a variety of new and becoming colors if everybody, or even a few hundred among architects, writers, painters, illustrators and the like, were to decide to see more of each other.

This may not seem closely, or even remotely



Textured brick, leaded glass windows and allegorical figures combine to form a façade of unusual interest and charm



*A detail from the façade, showing the technique of its material and design*

related to architecture in any sense, yet the spirit of it went into the designing of the building, and is a more interesting story than even its ultra-ingenuous planning. Even after the enthusiasm and warmth engendered by the spirit of camaraderie that filled the place on that first night had become a thing several months past, some of it seemed to have had a pleasantly mellowing effect, and Mr. Jacobs expressed a wish that people would stop work a little earlier in the day and come in for tea, always to find a group—the larger the better—of people who are human enough to get and give through such meetings.

Of the actual design and plan of the building, the exact story could be told only with a com-

plete set of plans and sections. "Architecture in terms of ingenuity" might express it, for every inch of space, whether height or area, is utilized and made to serve a purpose.

Behind the reception room, a mezzanine gallery looks down into a large draughting room, well lighted and ample in both height and floor space.

Above the floor utilized for the practice of architecture are a variety of small apartments, in duplex form, with two-story studios, and in suites, and all ingeniously planned. Several have roof-gardens, which greatly enhance their charm and attractiveness, and in every case they have been treated with a frank architectural simplicity that makes them excellent backgrounds for any sort of interior decoration and furnishing.

Ingenious planning, however, and good taste in architectural expression are to be expected of any architect who has achieved years of successfully planned city buildings, both houses and stores. He would concentrate in his own building every device of planning which his practice had developed—and this is exactly what he did.

But he did more when he essayed to express, through pleasantly informal design, some degree of his humanist philosophy of life and work, some suggestion that you can work at your art or your profession, or even your business, and still have time and place for friendships. If it were to be put in the form of a



*A corner of the large studio on the first floor, with tall, leaded window*



*The office reception room, a quiet and reposeful room, with tinted walls of rough plaster*

creed, it would be called humanizing the day's work.

Environment, and the spirit with which we go about our varied jobs, are factors in the calculations of efficiency experts, but they usually denature them before using them in an equation. "Efficiency," they say, "means concentration and elimination"—but they are not always so sure about just what is to be concentrated on and what is to be eliminated. I sometimes suspect that their wires often get crossed, so that they concentrate on non-essentials and eliminate the really important things. That is, they concentrate on the exact manner of doing a piece of work, with a profusion of systematic steps, and virutally eliminate the real purpose of the work, or the thing to be accomplished. Creative work derives greater motive power from enthusiasm and happiness than from efficiency, meaning efficiency as so often misapplied by "matter of fact" business men. Efficiency, after all, seems to me to be measurable by results rather than by methods, because method, if given its head, has a way of making itself seen as an end rather than a

means. Perhaps it will be discovered, some day, that the creative artist really works harder, in all that counts as work, than the business man. When he happens to be an architect, combining both creative and executive, or business work, it would seem that he must work as hard as both put together.

And some day the business man's pet illusion, that creative workers somehow play at their work, may become modified by a knowledge of how exacting creative work can be, and of how humanizing the day's work, to as great an extent as possible, may even be a new and unsuspected form of higher efficiency, which holds possibilities of greater dividends than were ever evolved or charted by efficiency experts.



*One of the small duplex apartments, with its dining alcove under the sleeping quarters above*



*A close view of the dining alcove in the duplex apartment illustrated at the left*



# The Evolution of "Peter Ibbetson"

*This novel, written and illustrated by a great draughtsman, was made into a play and acted by John and Lionel Barrymore. It has now evolved from fiction to film*



"M. le Major had a net in his hand," Du Maurier wrote, "and was watching the water intently; the perspiration was trickling down his nose; and around him, in silent suspense and expectation, were grouped Gogo and Mimsey and my three cousins, and a good-humored freckled Irish boy I had quite forgotten . . ." This is one of the "dreaming true" incidents depicted by the author and reproduced in the film



"Oh, the beautiful garden!" exclaimed the reminiscent Peter. "Roses, nasturtiums, and convolvulus, wall-flowers, sweet-pease and carnations, marigolds and sunflowers, dahlias and pansies and hollyhocks and poppies, and Heaven knows what besides! In my fond recollection they all bloom at once, irrespective of time and season." Revisited in their dream, Peter discovers that "under the old apple-tree in full bloom sat my mother, darning small socks, with her flaxen side curls half concealing her face. My emotion and astonishment were immense. My heart beat fast. I felt its pulse in my temples, and my breath was short."



Movie directors rush in where angels fear to tread. This new Paramount picture, now released, has Wallace Reid as George du Maurier's appealing "hero." Elsie Ferguson is the Duchess of Towers. Adorers of the delectable Du Maurier may shudder at the liberties taken with his greatest novel. But there is no denying that the film is finely pictorial



# An Applied Arts Exhibition Which Cheers the Soul of Industry

By NORMA K. STAHL

THE Exhibition of Applied Arts, which has just closed at the Art Institute of Chicago, was of more interest than usual this year; first because it corrected a view that the universal business depression which has held manufacturing at a standstill must necessarily have checked any growth whatsoever in industry, and secondly because it was the most complete and successful exhibit of its kind ever held in Chicago.

This Twentieth Annual Exhibition of Applied Arts was assembled by invitation and largely through the efforts of Miss Bessie Bennett, Curator of Decorative Arts, Miss Bennett having made personal trips to many of the studios to carefully select the show. The door of admittance was open to new and original products of a man with an idea, whether he was an individual worker or a part of a large institution, whether the work was found in the Mountain Industries or at Tiffany's or Gorham's. Here were assembled designs for all industries from pottery, textiles, tapestries, silverware, jewelry, toys, furniture, gowns, books, needlework, to suggestions for the backs of playing cards.

Manufacturing depression seems to have been the hand-made's opportunity, for never, even in "normal" times has there been such marked steps forward in beauty and prac-



Designs for the backs of playing cards,  
by Frederic M. Grant



Table piece in silver and enamel—shown by  
Douglas Donaldson—one of the most im-  
portant pieces of silver in the exhibition



Rookwood pottery, and a batik by Lydia  
Bush-Brown, showing a marked departure  
from the usual designs

tically. The spirit of the whole exhibit may be embodied in the old rule that "anything that is exactly adapted to its purpose is goodly."

The value of the hand-made is first of all that it is hand-made, next that if directed it sets the standard for manufacture. The real significance is not so much that this great number of art works has been produced, but that a great number of people from all corners of the country have been engaged in producing them and that we have here the effects of a movement, of organized effort. It is the voice of thousands of workers expressing a desire to raise the standard of manufacture by practical suggestions.

The sturdy, practical element the Mountain workers introduce into our textiles was shown in coverlets, hangings, and in materials for sports skirts. The Paul Revere Potteries gave us many practical uses for art in their tile blocks for mantels and fireplaces, their bowls, vases and teapots.

The silver and pewter were as important as can be found and the pottery as a whole excelled any previously shown here. The Rookwood potteries sent their finest pieces; initial showing of unusual vases, candelabra, jewel caskets and plaques.

An interesting industry was represented by Arthur Hennessey, of Marblehead, Mass., who sent small models of modern racing yachts. Mr. Max Williams of New York City sent a collection of Antique Ship Models, among them one taken from the English Admiralty, which was purchased in England.

The book binding was especially noteworthy. One of the important contributions to the art of leather tooling was the use of straight gold and silver lines which formed a border and the only decoration on a cover. It took art to produce such simplicity. The borders designed for the printed pages within, the head and tail pieces were especially striking. The Rose Bindery and Mary Crease Sears deserve credit in forwarding this art.

In batik there was a decided departure from the old forms of design, showing as radical a change as Hunt Diedrich effected in wrought iron, or as different schools have effected in painting. A pair of draperies with a border of rabbits and elephants and conventional flowers shows what may be achieved in striking effects with soft silk and the old art of wax and color.

A number of beautiful block prints were shown. Aside from those shown by Winold Reiss of New York City, three sent by Bertha Lum of San Francisco were of unusual beauty. Two by Miss Lum, one "Asia" and "Mother West Wind" have been purchased by the Art Institute of Chicago for its permanent collection of block prints. There is a fine

(Continued on page 47)



"Asia," a block print by Bertha Lum, purchased by the Art Institute of Chicago for its permanent collection





From the toyshop of Nikita Baliev:—Soudeikin, the Russian artist, made this sketch of the Russian toys and dolls who come to life in the theatre of *The Bat*, now a sensation in London, and soon to be imported to New York. Soudeikin and Remisov have designed most of the scenery and costumes, delighting in fresh crude primitive colors that express the gaiety, the innocence and the sophisticated childishness of this super-cabaret from Moscow

## A Theatre With Wings

*"The Bat" from Moscow, Directed by the Inimitable Nikita Baliev, Flits from Paris to London and Develops an Ambition to Appear on Broadway*

By GAI SABER

HAVING triumphed in London and Paris, as well as in his native Moscow, Nikita Baliev, "founder and director of the Bat Theatre and Stage Autocrat," plans soon to fly across the Atlantic to New York. In its original *habitat*, the old Moscow of the famous Art Theatre period, long before the advent of Lenin's long starring engagement, Nikita's winged theatre was nothing else than cabaret, carried out with finesse, fantasy and fancy. Nikita, the inimitable ironist, might be described as the Raymond Hitchcock of Moscow. In his establishment the actors and authors and artists of the Art Theatre used to foregather for amusement and relaxation. Nikita's entertainment was so talked of that the public demanded to be admitted.

The revolution came, the red days and nights. It is an impossible thing to feed a starving people with flitting fantasy and barbed irony, particularly when every day you, too, are tightening your belt. Baliev and his family of bats flew to Paris. They arrived there last year, without money, without plays, without scenery, without hope, and also without knowledge of the French tongue. They were strangers in an unknown land. Paris is the most self-contained community in the world. How could Nikita Baliev, without boosting, without introduction, interest the French in that spontaneous type of entertainment he had created for his friends in Moscow?

Yet, acting in a strange tongue before sophisticated *tout Paris*, at the Théâtre Femina, Nikita Baliev became the sensation of the hour. What was the Russian language between friends? For he made friends with

the whole audience at once. "One caught a glimpse of the soul of Russia," as some one wrote, "not the tortured, agonized Russia of Lenin and company, but the enigmatic, smiling, gay Russia that is of no time and no age."

Paris, and later London, had never seen anything quite like this "Chauve Souris." It is not a play. It is not vaudeville. It is not *revue*. Instead, it is a little of everything—singing, satire, dancing and burlesque. The outstanding triumph is the genius of Nikita Baliev himself. He comes before the curtain to announce and to interpret the various offerings. Here in London he nightly murders the King's English, to the great delight of his audiences. Before the end of the season, so he declared the other night, he "would speak the words more better than your verree great poet, Sha-kess-pire!" He spoke bad French in Paris; he speaks broken English in Piccadilly. What will he speak on Broadway? Whatever it is, it is bound to be worth listening to!

He has a huge moon-face, with two wide-open innocent eyes, a malicious air of great innocence, an absolute lack of self-consciousness. He is a master-showman who knows how to make the most of his limitations. He is the *raisonneur*, the chorus, the liaison officer between actors and audience. His repertoire extends from China to Peru. There is a dash of surprise about everything he does.

One of the best things on the varied program is the parade of the Wooden Soldiers. These wooden soldiers simply file out of a box of Russian toys. A toy officer, carrying a toy sword, leads them, and at the head of the procession marches a wooden drummer. No, it is not a new idea; but carried out in the

Chauve Souris manner it is irresistible. The gloomy Russian drama is cleverly satirized in a three-minute dramatic sketch entitled "The Death of a Horse; or, The Greatness of the Russian Soul." A young wife elopes with a lover; they are pursued by an irate husband. The horse is whipped up to greater and greater speed, until the poor beast drops dead. The husband would reward the coachman for aiding thus in the capture of the guilty couple. The coachman spurns the reward, saying he is glad to help the cause of virtue. They make it amusing.

A singer named Valvitch is the soloist in a magnificent number entitled "The Black Hussars." In "Katinka" we were treated to a dance number in grotesque manner, which has usually to be repeated, so appealing is its story. "A Night at Yard" takes us into a famous Moscow restaurant of the period of 1840, a place where gypsy strollers sang and played, and which figures in several of the great novels dealing with that period. There was, however, no attempt to reproduce the period faithfully, as one of the Russian ladies descended to the footlights and performed a dance that was very like the American "shimmy." There was also a burlesque of Italian grand opera performed by living marionettes.

The performance closes with the Chorus of the Zaiteff Brothers, which depicts the wretches of Moscow making merrv in a low tavern. There is no limit to the ingenuity of Baliev and his associates, scenically, vocally or in any other way. He has a predilection for the reproduction on his varied stage

(Continued on page 70)

# • P. JACKSON HIGGS •

ANTIQUES

REPRODUCTIONS

DECORATIONS

• ANTIQUE FURNITURE •

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A rare Sheraton



Dining table in walnut

P. JACKSON HIGGS  
ANTIQUES - REPRODUCTIONS - DECORATIONS  
11 EAST 54TH STREET  
NEW YORK

## ANNOUNCING

the arrival of many useful and interesting specimens of Furniture, Old Silver, Porcelain, etc., for the Collector, for decoration of the home, for Wedding and Christmas gifts

Also  
AN IMPORTANT COLLECTION OF PAINTINGS comprising works, all of exceptional quality, by Fragonard, Van Ostade, Veronese, Dupre, Corot, Jacque, Ziem, Van Marcke, Diaz, Monet, Harpignes, Sisley, Courbet, Constable and others.

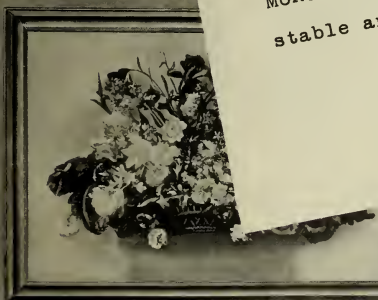


Very fine blue and white ginger jar  
Sung figure

• RARE •



on 1774.



A beautiful painting by Mennoyer. There are also several other canvases on view

*P. Jackson Higgs.*



An early Georgian treatment for a moderate sized room, in walnut.  
Antique panelled rooms now in stock



## 11 EAST 54<sup>TH</sup> STREET, NEW YORK





Ruth Reeves.

This is not precisely the type of surcoat that the crusaders introduced to Europe in the time of La Reine Isabeau, but surely it is a brown velvet surcoat of no mean stature, and no mean silhouetting, and goes with a charming cubist dress of tan duvetyne combined with brown velvet—the cubism, be it remarked, merely consisting of a triangular cut bodice line, with a skirt line to match. The cuffs of the wide sleeves on

the coat and the ample collar are mink and the revers are faced with gold lace ribboning. An air of the crusaders is given to the coat by reason of a cape which sweeps from the shoulders and sleeves to a triangular point at the hemline. One feels, however, that the only crusade worth entering upon in this three-piece suit would be—well, say tea at the Ritz. This is exhibited by Harry Collins

## Vision and Art in American Dress

### Etchings and Text

By RUTH REEVES

IT is good to be back in the city these lusty Autumn days. The spirit of Fifth Avenue and around the "Fifties" is like a gay and busy carnival. The studios and galleries are filled with new landscapes and portraits. "Did you have a good summer?"—"Your technique has changed!"—"What are you sending to the Academy?" came the eager bits of conversation. And after the months in Maine, the Hamptons and Paris, the old cretonnes and hangings look careworn; one is dis-satisfied with the old arrangements, the old color schemes, the old horizons generally, and the result is that the shops are filled with those energetic and perspicacious ones who know the

wisdom of getting this refurbishing business under way before *les affaires d'hiver* are upon us.

And no less busy are the Couture Exhibitions. Whether this is by reason of long vacations and the resultant contacts with new points of view, or just the inevitable fact of colder weather approaching, is a moot question. At all events, our American women have come back from Europe and the Maine woods eager to see what new and beautiful gowns and fabrics the couturiers have been

creating for them during the spring and summer. Out of the rich pageantry of the past has the designer gone in order to meet the growing appreciation of beauty in modern costume. Just as in the days of Lorenzo the Magnificent, when great caravans were sent over the Alps to fetch adventurously back to Renaissance Italy gauze-like silks, rich, colorful brocades and finest cottons from the Orient, so do we find an American artist today going eastward to bring back Bokharan embroideries and Javanese textiles for revivification of her creations. To Paris they go, yes, even to Vienna, bringing home vigorous ideas to this craft which the women of this country



## Why our Colonial forefathers liked Mahogany furniture

FOR the seventy years preceding the Revolutionary War, American Colonists lived in greater comfort, even luxury, than did people of like circumstances in England. The colonies enjoyed a brisk trade with the Barbadoes and Jamaica. Mahogany logs were brought North and more Mahogany furniture was made in New England than Old England knew. Chests of drawers, highboys, sturdy windsor chairs and desks were turned out in large numbers. *The possession of Genuine Mahogany meant a substantial standing in the community, just as it does today.*

Our Colonial forbears had a tremendous pride in the appearance of their homes. In every residence of importance, the "best" room was almost a shrine. In it were kept the finest pieces of Mahogany furniture.

Fine wall paper was commonly used after 1745. The interior trim was usually painted white, but beautiful Mahogany newel-posts and rails, Mahogany plate rails and wainscoting are frequently found.

Perhaps no other wood is so closely identified with the romance of Colonial days as Mahogany. We find inventories of household furniture as far back as 1708 in which "my

Mahogani Chest of Drawers" and "my carven Mahogani Bedstead" are alluded to with the respect due beloved possessions.

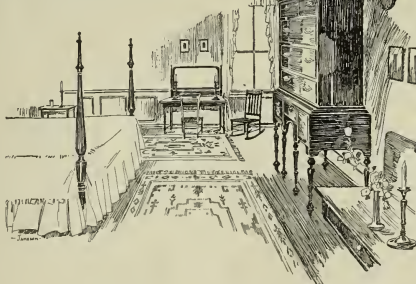
The universal desire to own articles of Genuine Mahogany is just as evident today. The young housekeeper looks forward to the time when she can furnish her dining room with "real" Mahogany. A Mahogany table or desk is looked upon as being a desirable gift to the head of the house.

And while the desire to own Genuine Mahogany is just as strong as it was in the times of the Colonial Dames, care must be exercised to see that furniture bought today is Genuine Mahogany and not a substitute.

If you pay for Mahogany you ought to get Mahogany—and nothing else.

The Mahogany Association is co-operating with the furniture manufacturers and dealers of the United States in an effort to aid the purchaser of furniture in his desire to get Genuine Mahogany. A return to the days of Genuine Mahogany is apparent.

*Mahogany is the wood of fashion and refinement today just as it has been for the last three hundred years.*



*After all—there's nothing like*

# MAHOGANY

MAHOGANY ASSOCIATION, 347 Madison Avenue, NEW YORK





Ruth Reeves

When one dares to combine a blue and black embroidered white crêpe de chine yoke and sleeves, not to mention a little triangular apron at the waist line, with a black crêpe de chine frock, one has to be as sure of judicious color spotting and ornament placing as was the creator of this afternoon gown from Thurn. Because of a demure, low-waisted bodice, and the miniature apron, whose sole usefulness is decorative, to say nothing of the way the skirt is smocked about the hips, this gown has earned the title of "Dresden". You start to hum "Phyllis was a Fair Maid" when you see it coming over the brow of some green hill one of these autumn days—in Central Park just opposite the

Plaza—par exemple



Ruth Reeves

It is either made of moonlight and orchids, or mother of pearl, or dove grey panne velvet—this evening gown from Stein & Blaine. But I believe the last analysis is much more sane and therefore must be, in these days of rationalization, correct. Orchid and blue changeable taffeta roses, edged with rhinestones, and conventionalized so that they might just as well be orchids as any other flower, and look as sweet, catch the drape at the hips and appear again at the scalloped hem line of the skirt. In lieu of sleeves are two crossed bands of rhinestones and there is a loose girdle of rhinestones to keep them sparkling company. With this gown could—and should—be carried an extraordinarily large black tulle fan

are now demanding to be an artistic expression in terms of their own American life.

"Possibly it was the seven years of the war," said Miss Steinmetz, of Stein & Blaine, "which swept away our various continental props and made Americans generally, and our women particularly, trust to the rightness of thinking for themselves. It is, of course," said she, "as stupid to say that the Continent will cease to influence our American styles as to say that European economics will not influence ours. But it is none the less true that American women have become conscious of their own needs and taste; they have become, as it were, individuated to the extent that European fashions, per se, will only be adopted by them

adaptively. And that is why, to my mind, costume designing has at last come to its own as an art in America. We are no longer copyists," said Miss Steinmetz, "but creators at last.

"Of course," she continued, "in the same way that a new and self-conscious architecture finds its own realization out of the beauty of the Egyptian or Roman or Gothic Art, does the costume designer find new principles and new forms, new ornamentations and new silhouettes in the arts of the past. I do not want to go back to these various great periods, and give American women a literal interpretation of these costumes. When I go to the museums it is more to stimulate my reactive mind than

to copy, and it is with this same attitude of a mind that I study the French collections—my thought must be interpreted for our modern American women's needs."

The way Miss Steinmetz uses our Museums interested me extraordinarily. "I believe," she said, "I get more interesting ideas from studying primitive and ancient ornaments and costumes than those of the Age des Précieuses or the Second Empire. After my excursions into the thought and culture of these older races I find I come back to my studio at Stein & Blaine's eager to pin and drape straight, simply cut pieces of material on my models. Not that I want to make primitive costumes, but surely, then as now, simplicity is a good fun-

(Continued on page 47)





*The process of wood-block printing is shown  
in this old print from the time of James II.*

### DERRYVALE DECORATIVE HAND-PRINTED LINENS OF THE ENGLISH OAK PERIOD

THIS is one of several authentic period patterns in Derryvale Decorative Hand-Printed Linens, produced under the personal direction of an international authority on design. To complete the Old English interior, there is no more charming or impressive decorative fabric than hand-printed linen in design of the English Oak period, reproduced above. This pat-

tern is also appropriate for many other interiors. And the selection of these hand-printed linens is truly economical. As for the fabric itself, Derryvale Genuine Irish Linen has long been known as a cloth of enduring beauty; bespeaking high quality and good taste, and wears and wears and wears. These linens are especially suitable for interiors, sun porches and garden houses.

DERRYVALE LINEN COMPANY, INC.  
Twenty-three East Twenty-second Street, New York City

*If it's "Derryvale" it's "Irish Linen"*

*(Wholesale only)*





# Christmas Suggestions of Charm and Interest

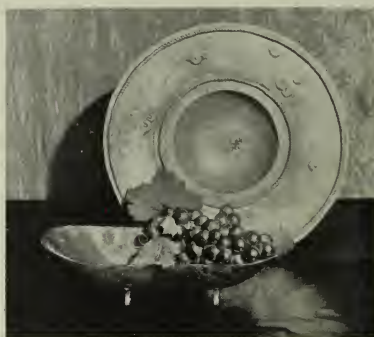
*The Spirit of Old World Beauty Seen in Notable Shops*



Crystal flower bowl, repoussé stand finished in silver and gold. Height (over all) 11 in., diameter 20 in. Price, \$110



Translucent emerald-green jade koro—or incense burner. Period—Chien Lung, 1736-1795. Height, without stand, 14 2-3 inches, diameter, handle to handle, 9 1/4 inches. Price, \$12,500



Flower dish of hammered lead with repoussé dolphins and borders. Band between gilded raised borders finished in dull sea green, outer band and center natural old lead finish. Price \$90



A baluster-shaped vase decorated with a raised design of lotus flowers, on a ground of dark blue. Ming Dynasty, 1368-1644. Height 11 in. Price, \$1,800



Copy of a very fine Queen Anne silver tea or breakfast set with tray, kettle and stand, \$150, teapot \$100, cream jug \$20, sugar bowl \$25. Hot milk pitcher \$55. Tray, size 14 in. by 10 1/2 in., \$135



An interesting late Sheraton Inlaid Mahogany Bracket Clock. Works by Richard Fairey of London, circa 1820. Height 27 in., width 14 1/2 in. Price \$515



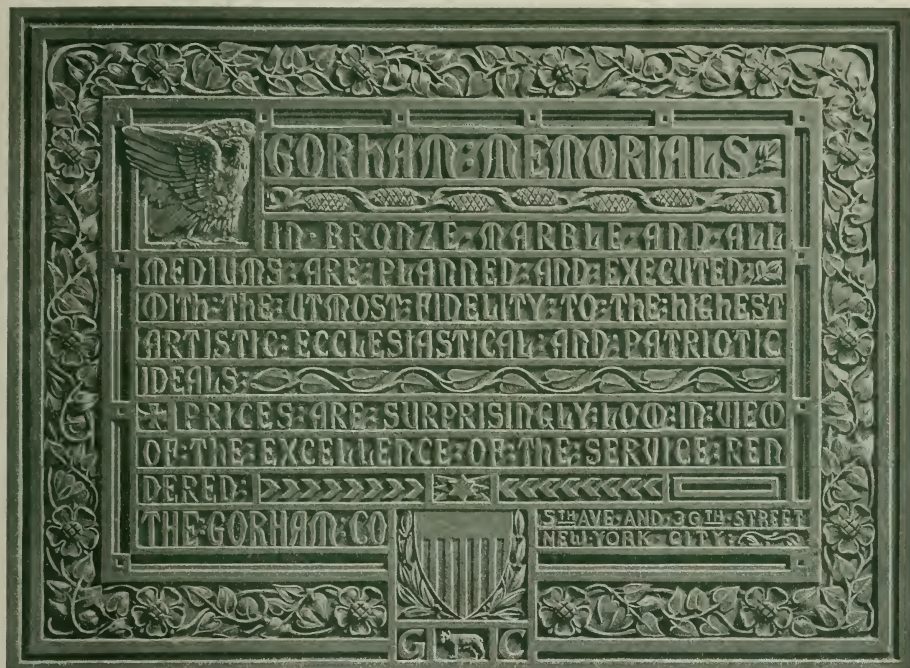
An unusual design for a desk in the Sheraton manner is seen in this satin wood 18th Century English Cabinet. Price, \$450



Antique Coromandel lacquer screen (lacquered on both sides), height 5 feet 10 in. Width of panel 16 in. Price, \$300



An Italian Directoire chair, walnut with caned seat. Height at back 33 in., width of chair 23 in. Price, \$88. Hair cushion extra



# THE GORHAM GALLERIES

386 FIFTH AVENUE NEW YORK

*Sculpture by American Artists Exclusively*





THE LITTLE BELLA



THE LITTLE BELLA



THE LITTLE BELLA



THE LITTLE BELLA

# THE GORHAM GALLERIES


386 FIFTH AVENUE

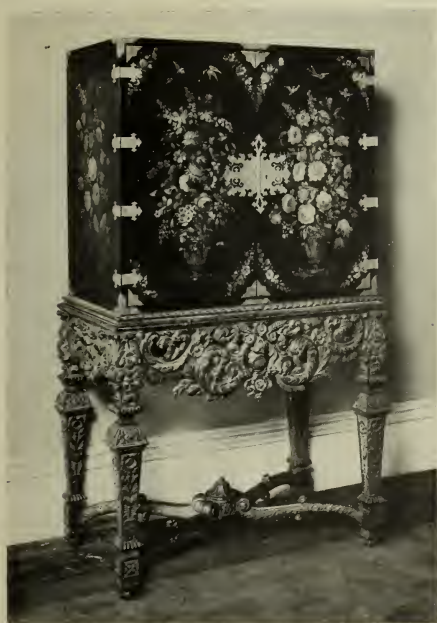
NEW YORK



## TIFFANY STUDIOS

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TIFFANY  STUDIOS  
MADISON AVENUE AND FORTY-FIFTH STREET  
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## E. A. BELMONT

*Interior Decoration  
Furniture  
Hangings  
and  
Floor Coverings*

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PHILADELPHIA, PA.



## An Arts & Decoration Exhibition

SOMETHING in the nature of an experiment has been the ARTS & DECORATION exhibition of the posters of Edward McKnight Kauffer, held in the exhibition rooms the latter half of October. The widespread interest aroused by and shown in Mr. Kauffer's work has triumphantly vindicated our experiment. In the following article Mr. Kauffer gives his own aims and ideals in poster design, and speaks of the need of creating for American cities a new type of poster that may live "its own life" and beat out its tang and tattoo in the bright white lights of great American cities. Mr. Kauffer's success in London in designing posters for the Underground and Motor Bus companies, especially as a young American artist who has succeeded, as one of his critics has remarked, in raising the tone of commercial art in a conservative country, has entitled him to a showing in his own country.

Nothing could more adequately present Mr. Kauffer's aims than a representative show of his posters, labels and commercial designs. Such a collection as this presented in the exhibition rooms of ARTS & DECORATION shows the evolution of an artist in the poster, and sug-

gests the great variety of opportunity offered to the artist who refrains from assuming a condescending attitude toward commerce. Great as has been the rise and development of advertising and poster art in America, it is well never to forget that this is an art that must be, to retain its kinetic and dynamic power, continuously rejuvenated and renovated. Novelty, strength and beauty are the three essentials of its life and health.

No small part of Mr. Kauffer's success has been the outgrowth of his attitude toward poster art. He approaches his task with dignity and respect. The response, as expressed by visitors to the show, has been as enthusiastic as it has been varied. It has come not merely from authorities actively interested in art and advertising, but from lovers of sound applied art, teachers and students, as well as the daily press. Mr. Kauffer has been asked to speak before the students of art in the Washington Irving High School and elsewhere. Mr. Kauffer has also been asked to arrange some of the displays at the National Textile Exposition, to be held in Mechanics' Hall in Boston next month.

## The Poster

By EDWARD MCKNIGHT KAUFFER

A COUNTRY'S commerce is very largely, if not totally, dependent upon advertising. The poster, being the oldest and most useful form of outdoor publicity, and having some claim on the artist for its realization, is worthy of careful consideration. It is not unreasonable to expect the billboards to indicate a country's taste, not so much in regard to art (even this being possible, however), but in a general way. The common every-day objects of use and the extraordinary ones of little use are all thrown at us pictorially by the poster, and there is no reason why this should not be done in an interesting and attractive way. It was done so in England to a large degree in the 1890's. It has been, and is being done in other countries now.

Nearly every one is of the opinion that our billboards show a mediocre standard of poster display, and yet with all this disapproval the boards continue to be plastered day after day with the same old dreary "leg-pull" efforts. The explanation for this condition is fairly simple; the cure for it is a difficult problem. It would mean the extermination of a set of people who presume to be specialists in a work for which they have no qualifications. It is not sufficient to apply the usual tricks of the trade of the advertising "stuntist," but much more is necessary for the making of an understanding and capable advertising specialist. With

very few exceptions the present-day specialist knows nothing of poster design, nor of the existence of any posters previous to his arrival. His taste is bad and the psychology of advertising is as foreign to him as the Mackenzie River is to the Solomon Islander.

Indirectly, the public are responsible for bad billboards insofar as they allow posters to be put up, while secretly they condemn them. The direct responsibility seems, then, to rest with the advertiser or his agent, a big percentage of the latter falling until the "total extermination" proposal. Either of these will tell you that he knows exactly what the public like, what they will react towards quickest, and what will bring in the biggest returns. As these men have the field practically to themselves, one can only disagree with them in theory, because they will not give the real poster a chance to disprove their brain-fagged arguments. This point of view in regard to the poster is well illustrated in the sentimental printed sheet which manifests itself in the pretty picture with a "human interest" story, the lurid and melodramatic which is used so abundantly in cinema and theatre advertisements, and the would-be humorous. Examples of these efforts to pander to the great public are shown in the brainless-looking mother caressing a celluloid infant, the family doctor pointing his finger at you, telling you to make a man of yourself with

(Continued on page 44)

## Dean's CATERING DEPARTMENT

FOR FALL WEDDINGS  
TOWN OR COUNTRY



Catering, complete in every detail. Trained butlers, ladies' maids, coatmen, carriage men, musicians. . . . Canopy, floral decorations, chairs, etc. Estimates submitted.

628 Fifth Avenue  
New York

Established Eighty-two Years Ago



Empress Eugenia

CHARLES J. MAXWELL AND CO  
JEWELERS  
WALNUT STREET AT 16TH  
PHILADELPHIA



Costa  
PEARLS  
Exclusive  
Philadelphia  
Representatives



Boudoir of Louis Seize Period, recently completed

## ANTIQUES

Furniture of the highest  
quality of all periods.

## INTERIORS

Decorated and Fur-  
nished.

## GREGORY'S

Celebrated English  
Linens in Exclusive Pat-  
terns and Colorings.  
Mantels and Electric  
Fixtures.

# F N DOWLING

*57<sup>th</sup> St. & MADISON AVE*  
Formerly of Fifth Ave. NEW YORK

# VALIANT

ESTABLISHED 1874



Exterior of our New Philadelphia Galleries

The J. G. Valiant Co.

*Announce*

The  
Opening of Their  
New Galleries

*at*

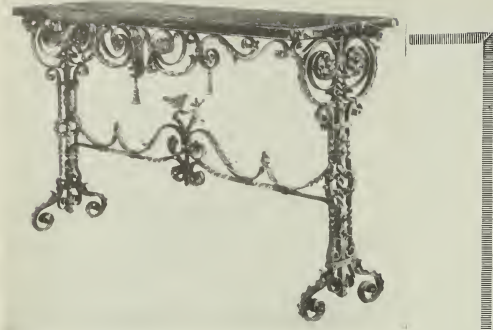
1822 Chestnut Street

You are cordially invited to  
visit us at our new location,  
where you will find an interest-  
ing showing of Fine Furniture,  
Hangings, Objets d'Art and  
Floor Coverings at readjusted  
prices reduced to present lower  
levels.



## The Poster

(Continued from page 42)



### Objects of Art in Hand Wrought Iron

This wrought iron of our craftsmen equals, we believe, the finest productions of all countries and periods.

It possesses individuality, yet does not violate the tradition of accepted design.

There is exquisite workmanship in all detail, including the finish.

The numbers illustrated are representative of our standard line, which includes Torchères, Lamps, Candlesticks, Candelabra, Wall Brackets, Fireplace Appointments and other items.

Our antique polychrome finish is a delight to the connoisseur. Subdued reds, soft blues, tarnished golds, dull black make a rich ensemble that never obtrudes.

*The table illustrated above has free, swaying, happy appearing Italian lines with solitary support, as though it could not be any other way. 54' x 18' x 32'; weight 85 lbs.*

*At the right is shown a bracket of rare beauty—typical of the Italian—rich in gold and colors. Weight 5 lbs.; 20" high and 5" spread.*

SEND FOR OUR CATALOG SHOWING OUR COMPLETE REGULAR LINE

If you desire special pieces, acquaint us with your requirements and we will prepare sketches or original design for your consideration.

ARCHITECTS AND INTERIOR DECORATORS

We are prepared to offer unusual assistance in the development of your ideas.

*Write for full information*

Johnson-Meier Company

151 Wendell Street  
Chicago, Ill.



either pills or beef juice, the thumping fisted, heavy jawed and bawling orator, the "lockjaw smile" girl displaying a set of perfect teeth, etc.

From a purely technical point of view, this form of advertisement fails because, if one does remember the story, one usually fails to remember what it advertised. The people responsible for this deleterious form of advertising go on insisting upon the satisfaction of their own bad taste, believing that it is "artistic"—believing also that it is what the public likes. The public is merely apathetic in these matters.

There is another method, however, in poster designing which is the opposite to the one already described. It is a more intelligent and comprehensive one that deals in direct action to the mind and does not depend upon the now obsolete formula of associated ideas for its power.

It may roughly be described as being not unlike a terse telegram that gets to the point quickly. The following essentials govern posters of this type:

1. Visibility from a distance.
2. Power to arrest the attention of the hurrying public.
3. Point and purpose of the design plus the legibility of the reading matter. These should be so co-ordinated as to deliver their message simultaneously to the spectator.
4. Simplified structure and the unique manner of expression should give character to the most commonplace subject, in order to fix upon the memory of the spectator the name and qualities of the object advertised.
5. The arrangement of pattern, the use of color and contrast are necessarily emphasized in the poster, and can be so to the point of peculiarity and eccentricity. A poster is not a photograph. The forces employed to promote in the public a mental disturbance which can be turned into curiosity, reason, appreciation, and finally purchase are not mechanical. The poster has an interpretative vision, and is not imitative slavery.

6. Design in a poster may be of various kinds. An intense realism more real than a photograph because of its power of suggestion. Non-representative and geometrical pattern designs can in effect strike a sledge-hammer blow if handled by a sensitive designer possessing a knowledge of the action of color on the average man or woman. Knowledge of a similar nature is involved in the uses made of massed and line movements.

7. The effectiveness of contrast by means of isolation.

8. The poster must have a loud and harsh voice—TANG. As long as it occupies a position on the boardings it must continuously beat—TATTOO.

THE absurdity of the use of "pretty" advertising on any New York billboard is or ought to be apparent to any one. Here is a city that presents a background for poster display that is almost paralyzing to the designer who knows that this is a side to his work that needs close study. There is none of the old world romance in the background New York presents. There is a new world force vibrating with growth, vivid in its contrast of light and dark, ruthless in its angular heights, a city of inter-laced planes, prisms and cubes. The voice is sharp; motors scream and life is of a rapid transit order. Let us go—we are there; let us do—it is done! This seems to be the dominating characteristic.

If this is so, the absurdity of the use of "pretty" advertising is even more apparent. It was not so long ago that the bellman and drum tapper were used to announce extraordinary events, today the poster is used for much the same purpose. Paul Revere was undoubtedly robust and his warnings aroused the people. His time was brief, his message short, the association of picture and message complete—he was in a sense a poster. When a tire bursts in the street, although the sound is familiar, yet every one cranes a neck to see the flattened tube. This has a poster quality. The fascination the public invariably has for the race of fire apparatus is mainly color and movement—the romance of fire is further back of the head. The swift flash of red, the glitter of the engine, the slender arrow of a hook and ladder, make the public feel differently for a few moments, long enough to have fixed a definite impression upon the mind.

Much of this applies to posters in particular. A designer must then consider the background for his productions to play against. If, in comparison to other countries, America necessarily exaggerates, then it is the country that ought to accept the modern poster, for it does the same thing in order to be seen and felt. Broadway at night is incomparable for eccentricity if compared with any street in Europe or with any other street in America. This is an exaggeration accepted by the people without a dissenting word. There is an electric sign on Broadway made of varying circles of light that expand and recede. The name of the brand is centralized. The effect of this advertisement is peculiarly modern—and it suits New York admirably—why, then, are the billboards lacking in these essential characteristics? Not for the lack of designers, for New York itself can boast of some who have all the requirements and enthusiasm. There is a fly in the ointment somewhere; for most of the advertisements now seen are like butterflies thrown into stone crushers.



# DAWSON

9 East 56th Street

(Bet. 5th and Madison Aves.)

NEW YORK

OLD ENGLISH AND  
FRENCH FURNITURE

TAPESTRIES

WORKS OF ART

OLD ITALIAN FURNITURE  
AND TEXTILES

INTERIOR DECORATIONS

## 50th ANNIVERSARY



Decorative Dining Room Screens

Wall Coverings of Leather and Canvas  
Specially Designed

Stock comprises distinctive art  
objects such as old leather  
trousseau chests, unusual  
monastic chairs, desk sets,  
table mats, flower panels and  
interesting antique and mod-  
ern leather treasures

## CHARLES R. YANDELL & CO.

ESTABLISHED 1871

450 Madison Avenue, at 50th Street

M. J. KILMARTIN, Director

Telephones { 2457 { Plaza  
                  / 1182 {





## Metal Furniture of Exceptional Artistic Merit

In the Notman collection of Historic Furniture will be found an unusually wide and varied assortment of metal pieces of exceptional artistic merit, offering many opportunities for pleasing decorative touches.

To Decorators and Dealers a visit of inspection should prove both interesting and profitable.

### A. H. NOTMAN & COMPANY

121-127 W. 27th Street, New York

*All prices are quoted through your Dealer and Decorator*

## An Applied Arts Exhibition

(Continued from page 33)

Japanese quality in these prints of original subject and style.

The actual chancel window, stained glass, which will be placed in St. Paul's Cathedral, Marquette, Michigan, was shown among other examples of his work by Charles J. Connick, of Boston. Arrangements have been made by the Art Institute to purchase an example of Mr. Connick's luminous stained glass.

The designs for playing cards sent by Frederic M. Grant revealed still another connection for art and industry and emphasized the fact that there is no place industry can go that art cannot or will not follow.

There is no room to do justice to the aggregate of artistic products which occupied five galleries but the following list of prize winners will give a further idea of the scope and merit of the show. To The Mountain Industries of Tryon, North Carolina the prize for textiles.

Winold Reiss of New York the prize for block prints.

Lester H. Vaughan of Taunton, Mass., for pewter.

Moravian Pottery and Tile Works of Doylestown, Pa., for pottery.

Flambeau Shops of New York City for woven fabrics.

The Davenport of New Hope, Pa. for woven fabrics.

Gertrude Peet of Salem, Mass. for gold brooch.

Mrs. Peruzzi, of Boston, Mass. for collection of jewelry.

Old Newberry Crafters of Newburyport, Mass. for collection of table silver.

Edgewater Tapestry looms of New York City for tapestries.

Pewabic Pottery of Detroit, Mich.

Greenwich House Pottery of New York City.

Charles J. Connick of Boston for stained glass windows.

The serious work that has been done by individuals and organizations throughout the country to bring art and industry in close touch may have many times seemed vain, and its immediate results slight, but the possibility of assembling such an exhibit must convince the most obdurate scoffers that there is a reaching out today for more artistic practical things and impress upon all that art is as much part and parcel of everyday life as religion and politics.

## Vision and Art in American Dress

(Continued from page 38)

damental with which to start a costume design—and," she added, smiling wisely, "with which to finish as well."

That dress as an art lies very close to the heart of our greatest American creators of fashion is patent in a conversation I had with Mr. Harry Collins not long ago.

"Art, as we know it," Mr. Collins said, "is indefinite in execution, although when we paint Nature it is the individual conception that reaches the heights. Heretofore art in dress has also been indefinite, but in order that there may be a greater number of artists in regard to dress, we are trying to make the principles of a primary nature so well understood that each American woman—even those without genius for artistic expression and years of study—may fulfill the highest object of her sex—to be beautiful and individually charming."

"It has been the mission of art in dress to have a basic principle; and 'locking backward' through the centuries and picturing to ourselves the costumes and the costuming of past times and ages from the period of the skin down to the most modern of frocks, we see that every creator of new designs, like the builders of Emerson's poem, 'planned better than they knew.' For every creator of the beautiful was dominated by those 'invisible companions' who take their being from every thought Art has ever blown

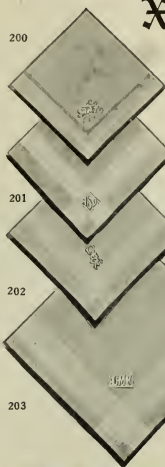
back and forth across our world. To the Greek, those messengers brought his love of simple, flowing line; to the Renaissance its flair for splendid material, rich laces, and warm beautiful colors; to the splendid days of the decadent French kings, all that autumnal magnificence and uselessness; and they have brought to us, along with a recognition of the principles of art in dress, and our own expression of those principles."

"Would that our crystal gazing seers could give us a glimpse of the future of clothes. One's vision of art in dress would be immeasurably enriched by pictures of those frocks and gowns which are to be worn in the coming centuries.

"How important it is then that the enthusiasm which is the life of art and fashion be transferred by the American woman to those fundamentals of good taste by which she may create for herself her own fashion and her individual style in accord with the line of her figure."

"Our 'American type' woman has her typical mode. She has a figure of natural dignity and smartness; she will do much to keep that figure. Let her but master the right line of her individual figure and she knows everything a great designer knows. Color—embroidery—a feeling for fabric—these are all secondary to the great elemental principle of line."

## Xmas Gift Suggestions



200. Ladies' Hand Woven Linen Tape Bordered Handkerchiefs, sheer quality, hand rolled and fancy stitching, complete with monogram, \$27.00 per dozen.

201. Hand Woven, Shamrock Lawn Handkerchiefs, very sheer, hand hemmed, complete with monogram. 9 in., \$14.00; 11 in., \$18.50 per doz.

202. Ladies' Pure Linen Tape Bordered Handkerchiefs, hand hemmed, complete with monogram. \$13.50 per doz. Similar in Men's size, complete with monogram, \$28.50 per doz.

203. Men's Pure Linen, Fancy Corded Border Handkerchiefs, hemstitched, complete with monogram, \$18.50 per doz.

Illustrated Booklet,  
"Gift Suggestions No. 22,"  
Sent on Request



310. 25 Piece Ecru Italian Luncheon Set, comprising twelve 6 in., twelve 10 in. Doilies and one 24 in. Centerpiece, price, \$37.50.

311. 13 Piece Luncheon Set in Italian Needlepoint on Ecru Hand Woven Linen, comprising six 6 in., six 10 in. Doilies and one 24 in. Centerpiece, price, \$25.00.

Also same style in Runner Set, comprising one 18 x 54 in. Runner and six 12 x 18 in. Mats, price, \$30.00. 14 x 14 in. Napkins to match, price, \$27.50 per dozen.

312 and 314. Hand Made Filet Lace Finger Bowl Doilies, price, \$7.00 per dozen.

313. Ecru Italian Linen Hand Bag, embroidered in White, Blue, Pink, Brown and Green, price, \$3.50 each.

315. 12 Piece Luncheon Set on Ecru Hand Woven Linen, Hand Embroidered, comprising six 6 in., six 10 in. Doilies and one 24 in. Centerpiece, price, \$25.00.

## WALPOLE BROS.

INC.

Fifth Av cor 35th St. New York

also 587 Boylston St., Boston, Mass. LONDON and DUBLIN



# PRINCE & C<sup>IE</sup>.

PARIS

NEW YORK

BRUSSELS



ANTIQUE FURNITURE

Announce the Opening

of a

NEW YORK BRANCH

at

13 WEST 56th ST.

You are cordially invited to  
inspect our Large and Un-  
usual Importations

BRONZES

## PHILADELPHIA'S LARGEST COLLECTION

OF

ANTIQUE  
CHINA, GLASS  
PORCELAINS & NEEDLEWORK  
ANTIQUE FURNITURE

DEALERS INVITED

SUSSEL'S

1724 CHESTNUT ST., PHILADELPHIA, PA.

"M. Filon writes in a spirit of loyalty and devotion, never as a scandal-monger, as so many have done. The contribution to the literature of the closing years of the Second Empire is an invaluable one, for Mr. Filon goes into great detail in telling of Eugenie's part as he saw and interpreted it from his intimate place in her household."

—Herald, Boston, Mass.



"In the mass of literature about the Empress Eugenie there has been very little that is really worth while. Sometimes a single idea or one definite impression is all that is yielded by the study of an entire book, and sometimes you are not so lucky even as that. Mr. Filon's book happens to be one of the best of the Eugenie books."

—Times, New York.

## "Recollections of the Empress Eugenie"

By AUGUSTIN FILON

Tutor to the Prince Imperial and Close Friend of the  
Empress for Fifty Years

A ROYAL TRAGEDY of the most moving description is now given to the world in this intimate biography of the Empress Eugenie, a brilliant and unhappy soul, who, if fate had not placed her on a throne, would have reigned as "Queen of Hearts" by reason of her beauty and charm. The life story of this ill-fated and much-discussed woman is recorded by an eye-witness of and participant in the great events described, which gives it a high value as an authentic piece of history.

This author's narrative, withheld until her death, throws a new light on her character and that of Napoleon III, gives in detail the romantic story of her marriage, her regency during the Franco-Prussian war, her flight to England, her negotiations with Bismarck, and many other matters connected with the fall of the Napoleonic dynasty.

Large 8vo, illustrated by 8 full-page plates, \$5.00; by mail, \$5.10

FUNK &amp; WAGNALLS COMPANY

Dept. 536

354 Fourth Avenue, New York



INTERIOR PAINTING EXTERIOR  
JOSEPH DILLON & SONS  
DECORATORS

Established 110 Years  
715 MADISON AVE., at 63d St. Tel. Rhineland 8007  
NEW YORK  
NEW YORK—LONG ISLAND—WESTCHESTER

# ELSIE DE WOLFE

INTERIOR DECORATOR

ANNOUNCES

THE REMOVAL OF HER OFFICES AND  
EXHIBITION ROOMS TO

677 FIFTH AVENUE

ON OR ABOUT NOVEMBER FIRST

TWO WEST FORTY-SEVENTH



FURNISHINGS for homes are found in our spacious show rooms.

The Huber Galleries are noted for the rare specimens of art treasures.

*H. F. Huber & Co.*  
13 East 40<sup>th</sup> St.  
New York

Draperies  
Antiques

Decorations  
Furniture

FACTORY:  
18th to 19th Street, Avenue C

WORKROOMS:  
551 W. 42nd Street

PARIS:  
18 Faubourg Poissonnière



# I am the Eternal Cause



*Ancient as the heart of man, yet new as his desire.*

*For me was Eden forfeited. Wars have been waged, nations impoverished, empires lost, for my sake.*

*The painter sees me in a sunset, the poet hears me in a song. A mother finds me in her baby's smile, a lover in his mistress' eyes. I dwell in the morning star, in a selfless soul, and in the chalice of a rose.*

*I am the secret of Happiness, the passport to the Fairyland of Dreams.*

*I come to those who earnestly seek me, but from those who do not cherish me I soon slip away.*

*My price is Perseverance, but my reward is Power—a power that the world has never resisted and never will.*

*I am BEAUTY.*

It is one of the miracles of this swift-moving age that beauty has been placed within every woman's attainment. Beauty of hair, all astir and glowing. Beauty of eyes soft and deep. The beauty of a challenging firmness of mouth and a creamy delicacy of skin.

It doesn't matter how young or how old you are. To such a specialist as Elizabeth Arden, all things are possible.

Go to her and she will tell you to write the date of your birth on a slip of paper and bury it where you will never set eyes on it again.

Then she will show you how her wonderful Muscle-Strapping Treatments

can re-create your appearance. How a stimulated circulation will make your eyes brighter. How scientific exercise of the muscles of your face and neck will fill out lines and make the contours firm. How you can be made young, with the youth that attracts Romance.

Visit the Arden Salons if you possibly can. But even if there is none near you, you need not forego your chance for beauty. Send for Elizabeth Arden's new book, "Your Masterpiece, Yourself." It tells how by following her methods at home you can perfect both face and figure and make yourself as lovely as a dream of spring.

Please add 4% tax to cheque or money order; also postage, unless order exceeds \$10. Address me at my New York Salon. Send for booklet, "The Quest of the Beautiful," describing all the Venetian Preparations.

## ELIZABETH ARDEN

SALON D'ORO, 673-Y FIFTH AVE., NEW YORK

Paris, 255 Rue St. Honoré  
Boston, 192 Boylston St.  
San Francisco, 235 Ward Ave.  
Newport, 184 Bellevue Ave.

London, 25 Old Bond Street  
Detroit, Book Bldg.  
Washington, 1147 Connecticut Ave.  
Atlantic City, 1211 Boardwalk

## LIGHTING FIXTURES ORNAMENTAL WROUGHT IRON ANTIQUES



**G. E. WALTER**  
155-157 EAST 44th STREET  
NEW YORK

TELEPHONE MURRAY HILL 4460-4461



Michele Martino in his studio

## An Hour With Martino

WE chatted of many things, Martino and I, that October afternoon. Fresh from an altercation with the taxi-cab pirate, who persisted in carrying me beyond my destination, ramshackle old "1931 Broadway" where the sculptor has his studio, I found myself in the soothing presence of this kindly, gracious Italian.

There was no wine, he told me regretfully, but a plentiful supply of cigarettes, and between meditative puffs he told me his opinions of this and that, of men and manners, of women, of song, of suffering, courage, of war, America, and, last but not least, Art.

Did he know little R—— M——, who used to live here? And had that angelic boy ever posed for him? No, but he knew the lad, who had posed for John Flanagan, two flights up. It was not easy to find child models, or any models, for that matter. Fleeting glimpses of children in the parks and on the street and in the busses, and of his brother's children at New Haven, these impressions he would store away and, when the mood came, express them in plastic form. His *Jeu de Faunes*, which was exhibited at the Ferargil Galleries a year ago, at the Independents' Exhibition and at the Painting and Clay Club, at New Haven, was made thus. Rodin was right, the pose must be natural or not at all. Sincerity, truth, these were the *sine qua non* today as they have always been.

Just then Henry Guigon and Louis Carrelli dropped in, the former exulting over his good luck in finding a dime on the threshold. Maybe it would bring him more patrons! more patrons! *Qui sait!*

Some one suggested that a little

music would be acceptable, and while the phonograph played the Peer Gynt suite and Pagliacci, Martino sang a glorious accompaniment, Guigon and Carrelli joining in. Gifted with a melodious voice, Michele Martino might well have been a singer, but Fate decreed otherwise. Had his Father's ambition been satisfied, the son would have been a surgeon. Again Fate said "No"! Those tedious years in which Martino was forced to study anatomy, and to carve cadavers, were not wasted, however. They served, and served well, later during those years he spent at the Yale School of Fine Arts, at St. Julian's, and elsewhere.

What of the much-discussed grotesques he had made for St. Vincent's? But of these Michele Martino had little to say. Too much had been said—and written—already! But of Goodhue—and Lawrie, "my master" much warm praise and gratitude, for Martino is generous to a fault, modest in the extreme, and frankness personified.

The great work on hand at the moment was a labor of love, of devotion, a life-size medallion of that splendid American citizen, Dr. Stephen Smith, who has in the sculptor's opinion, done more for the great cause of public health in America than almost any other individual.

Because Doctor Smith's centenary approaches, and because the semi-centennial of public health work in America is to be celebrated in November, Martino conceived the idea of making a bas-relief for a medal of Dr. Smith, still uncompleted, a photograph of which, in its half-finished state, is shown here.



Bas-relief for a commemorative medal of Dr. Stephen Smith by Michele Martino

**MANUFACTURERS  
AND  
IMPORTERS  
OF  
ENGLISH, ITALIAN AND  
FRENCH FURNITURE**

INQUIRIES SOLICITED THROUGH  
YOUR DEALER OR DECORATOR

**THE ORSENIGO COMPANY, INC.**

112 WEST 42<sup>ND</sup> STREET

NEW YORK CITY



AN INTERESTING GOTHIC CREDESCENCE

Mr. Allen has just returned from  
England with an unusual collection  
of antiques.



Two of a set of eight walnut  
chairs, covered in petit point  
needlework.



**Louis L. Allen**  
ANTIQUES and WORKS of ART

521 MADISON AVENUE

Between 53d and 54th Streets.

NEW YORK

Ye old Mint  
House,  
Pevensey,  
England.



# CARVALHO BROTHERS

OF PORTUGAL



ANTIQUE CHINTZ

## Silks and Brocades

*Handsome Cushions and  
Table-runners*

*Spanish Furniture*

520 Madison Avenue

Between 53d and 54th Streets

Plaza 4655

New York



## THE PHILADELPHIA ART GALLERIES AND AUCTION ROOMS

S. E. COR. FIFTEENTH AND CHESTNUT STREETS  
PHILADELPHIA, PA.

REED H. WALMER AUCTIONEER

*Weekly Public Sales of*

**Important Art, Furniture and Ceramics  
Estates and Consignments Solicited**

**PERMANENT EXHIBITION**

Appraisals of Art and Literary Property, Jewels and Personal Effects of every  
description for Inheritance Tax and other purposes



*An Early Communion Table, about 1689*

# SACK

85-89 CHARLES STREET  
12 MILK STREET  
BOSTON

*Authentic  
Antiques  
of  
Distinction  
and  
Quality*

## The New Art of Light

By GORDON CRAIG

*This article, written by one of the great pioneers of the new art of Scenography, Edward Gordon Craig, is, due to new developments in the new art of stage lighting, of striking and timely interest. It is claimed for M. Samoilov's invention, employed at the London Hippodrome in a scene called "The Valley of Echoes," that costumes and scenery can be transformed instantaneously, within view of the audience. A similar effect is being used in "The Greenwich Village Follies" in New York. This is the work of Michael de Lipski, also a Russian. He succeeds in transforming a modern interior into an old French garden. Mr. Craig, who has long advocated "painting by light," contributed the following essay to the Manchester "Guardian," writing from his retreat in Rapallo.*

SCENOGRAPHY — or the craft of making scene for drama—is a very old craft, and there have been many brilliant exponents of the craft. The oldest system was to build the scene of stone or marble. This was the noblest period. The next was to make it of wood and canvas, or wood and paper, and to paint the surface to resemble streets, houses, forests, mountains, seas, rivers—whatever was wanted. This, in the hands of men like Torelli, Pozzo, the Bibienas, or Bakst, was often a brilliant and always a showy affair. Exactly how long this system has been in use I do not know, but from 1400 it has grown in popularity.

And now a third system has come along, in which light does the painting. And this is the best system because proper to the stage, it being out of place to use there (on the three-dimensional stage) the paints of the landscape painter, whose whole study is how to deal with his paints on a canvas of two dimensions. This system has not come as quickly as the journals would lead us to suppose. I mean it has not been born this year. For some centuries a few men have been searching how to use light in the scene—not merely how to light a painted scene, but how to use light on a scene that was not painted. Shadows was what interested them. They did not bring their experiments into theatres for reasons both obvious and subtle. The obvious ones are trade reasons, the subtle ones human. The experimenter is often less eager to sell than to discover, to find out than to impart.

My opinion of the whole new system is that it is the only right one for the modern era. I have for quite a long while now said that painting scenes with paint is out of place and out of date in theatres, and I have for just as long hinted that light should be used, so I am naturally pleased to see it coming along—and to see it also coming into England.

When I say that eight or nine years ago I knew how to paint scenes with light you must not please imagine that I claim to be the inventor of the new system, and I hope that modern journalism will not confuse people by announcing that the inventor of the system has been discovered, for he is not discoverable. Inventors of

several methods applicable to the system can, on the other hand, be announced and welcomed, and three gentlemen have already put in claims to such methods. There is M. André, of Stockholm, whom Dr. Helman believes in and supports liberally ("Bravo, Doctor!"); there is Herr Hasait, who has the support of the director of the Dresden State Opera in Germany; and there is, thirdly, Mr. Samoilov, of Petrograd. . . .

I DO not think great beauty or expression will be achieved very rapidly, for the difficulty, after getting convinced that light is of immense value in the art of the theatre, is to know why it is of value, and how it can be used, and what steps lead to a real success, and what dangers must be avoided. For when dealing with light (one of the most difficult of mediums to use with wit and cunning) you may in a moment go astray and produce valueless results to our sense of taste. Flashy results can be produced in a trice, just as the same flashy results can be produced if you give paints and brushes or a flute or a violin into the hands of men who have nothing to say with these instruments. The artist is someone who has something to say worth listening to, so this new system of painting scenes with light must yield very fine results in the hands of a great artist, and very poor ones in other hands.

But the system remains right as rain, whatever method fails. The direction, the path, is perfectly right: it is the turnings we must look on with suspicion, not only we the onlookers but we the workers. We must not take the wrong turning in the maze.

There is one very clear fact these three foreign methods—the Swedish, German, and Russian—prove to us: it is that large workshops and some workmen and experiments are necessary to each artist before results are to be achieved which can be of value. And I think that these three foreigners will agree that even then matters cannot be rushed. Good results cannot be expected without proper time in which to make sufficient experiments and to digest tentative results. I say this because how ready is everyone today—every would-be patron—to expect results after a short time of laboring and with languid financial backing.



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## The New Crisis in English Architecture

ROGER FRY'S recently published "Architectural Heresies of a Painter" (London: Chatto & Windus) seems to be stirring up a good deal of controversy and discussion in England concerning the close interrelationship of architecture and commerce. *The Architect*, the organ of conservative architectural opinion, condemns his suggestions. But A. R. Powys, architect-critic of the influential new monthly, the *London Mercury*, and J. C. Squire, its editor, have recently pointed out that a new spirit is necessary in English architecture, if the ancient beauty of that country is to be preserved and reconciled with modern building. The spirit of genuine co-operation, they believe, is the only thing that can save British architecture. We must realize, writes Mr. Squire, "the practical difficulties which will make it a slow job to get out of the architectural mess into which, for the first time in its history, our architecture got during the Nineteenth Century." He goes on:

"There are many small towns and villages whose main streets have remained throughout the Nineteenth Century unspoilt. Now, we cannot expect, and we ought not to wish, to treat every old town as a museum specimen which mustn't be touched or added to. Certainly a fight should always be made to preserve very early buildings or exceptionally interesting later ones. And where a Georgian shop mellowed in harmony with its surroundings can conveniently be adapted to modern uses it should be so adapted rather than pulled down. Often enough the old thing goes not because it is quite unfit for the innovator's purposes, but merely because he wants strong external decorations. Nevertheless, change must come. Cinemas insist on supplying the popular demand, and banks will be banks. In all our beautiful small towns new business premises must sometimes supplant the old or be added to them. Hundreds of High Streets may be either ruined or actually improved according to the taste and knowledge of the architects who erect one or two new structures and the persons who employ them.

"How small a thing will make a difference! We can all of us think of pleasant dignified streets into which a composition cinema or Twentieth Century Renaissance shop has brought a jarring note. Less than that will do. We know a small town which has about the most charming street in Sussex, full of delightful Seventeenth and Eighteenth Century inns, shops, and private houses. Not all, separately considered, are very elegant, but the worst are in tone with their surroundings. Into this peace, a few years ago, steps a pervasive grocery company, a multi-

ple shop organization which has branches all over the country. A shop was taken and the ground floor transformed. An aggressive little box of a shop window was thrown out, and the premises decorated with huge gilt block letters, apparently intended to be, and certainly being, the largest and ugliest in the town. Local residents, we believe, implored that this esthetic offence should not be committed, but appeals were in vain. Anyone who wishes his enjoyment of that street to be unimpaired must stand with his back to the immigrant shop and look at the other side.

"We do not ascribe the vileness of most new commercial buildings entirely to a passion for ugliness on the part of the business community, and we do not think that the architectural profession as a whole is in anything like so low a state as it was a generation ago. There are many business men who are merely ignorant, who assume that commercial buildings must be the sort of thing they see in Knightsbridge and Cheapside, or who are prepared (provided their special requirements are met) to leave the 'elevation' to the architect, a man of whom they have heard in some haphazard way. Many of them, if they got a good building, would (without being able to say why) like it. And today there are many architects, mainly young, who are capable of putting up a beautiful building and who do not desire to confine themselves priggishly to expensive private houses or romantically to cathedrals. The most educated artists in the architectural profession are ready and anxious to have a go at blocks of chambers and shops, insurance offices and cinematograph theatres. In conversation they are far more likely to talk about the L.C.C.'s excellent fire-station than about Mr. Somebody's College Chapel. They are, in fact, most anxious to end what the author of a well-intended, if vague, series of articles in the *Times* recently called the divorce between Art and Common Life. But the good architects are not organized and they are not, except in their own little underworld, known by name. Even Sir Edward Lutyens when he is mentioned in print always has to be described as 'designer of the Cenotaph.' A magnate who would certainly (because of what the papers and his cultivated friends have told him) go to Mr. Sargent, or Sir William Orpen, or Mr. John for his portrait would not have the ghost of a notion whom to go to for a shop. He, or his company's officials, would go to an architect of substance and repute as to a dentist of substance and repute: somebody with a practice and the all-sufficient letters after his name. This would be well enough were a general architectural tradition in being; in all the good buildings ages

the mass of designers must have turned out satisfactory designs, as it were, by rote, copying quite naturally what had been developed by others. But at the present moment some advertisement of the individual good architect is necessary, not so much for his own sake as for the sake of the body of good architects, a minority which should organize for influence, and should command the active support of every member of the community who professes an interest in the prosperity of architecture or a distaste for the sights he sees when he walks down almost any urban street or along almost any marine parade. It may be, as the pessimistic urge, that our civilization is too diseased and muddled to produce a healthy and coherent art. We will not enter into that here; but whether it be true or false it cannot be disputed that we should do our best, and that where good work and bad works are being produced side by side we should do our best, by the obvious means at our disposal, to increase the proportion of the good. We imagine that many of those who profess an interest in architecture are from time to time in a position to influence the choice of an architect for some particular piece of work and do not exercise it because they do not feel inclined to bother about a single buildings. That is a dereliction of duty."

In his architectural department of the *Mercury* Mr. Powys speaks of the weaknesses of British architecture at the present time, blaming the English public for its lack of interest, no less than the architects themselves. Among other things, Mr. Powys asserts:

"In the present state of public taste it is useless to hope that any one will deal with the firms that put up poor or aggressive buildings. Were architecture a living art today I should hesitate to say that the old buildings I have instanced should be preserved. Change is necessary and healthy and must follow the needs of the time, but change should never be for the worse. But while the chances are that it will be for the worse, every effort should be made to preserve whatever of the beautiful or historic we have left us, even when they are ill-adapted to the economic uses to which they are put. There can be no doubt, however, that the real remedy for this state of affairs is for both architects and the public consciously to strive for the formation of a sound tradition in building—an unquestioned school of architecture such as existed in the Thirteenth Century. In those days a building of at least equal merit to the one destroyed took its place. The very just fear which we have in regard to these matters is undoubtedly due to the poverty and meanness of the ideas now current in the architectural profession. There are some who believe that the Royal Institute of British Architects is checking the evils of which I complain. It may

be trying to do so. But for many years we have waited and seen little or no result. Bank after bank is built, each the 'spit image' of those that preceded—students' studies in Vitruvian architecture, little related to the streets in which they stand.

"In painting we have been bewildered or encouraged by the formation of this and that group of artists who have banded together to expel the defects that weighed on their art. These groups have had good effect. The art of painting is being strengthened. Too often pictures are spoiled by the desire of painters to stamp their individuality on their work rather than to excel in their art, and this weakness is also to be found in architecture. But since architecture is much less the work of one mind than is painting, the fault is the more serious. A building cannot be produced except through the labor of many men. It is for this reason that the finest groups of buildings have been those which came into being under the influence of a school of architecture rather than under the guidance of one man. Great individuals have caught the spirit of a school and expressed it in the finest of its examples, but the spirit of the school must have been in existence first to enable them to do this. The question today is whether we, in this self-conscious and very individualistic age, can bring such a school into being. . . .

"Is it not possible to establish a similar state of affairs among individuals of the profession? Is it too Utopian to visualize a group of architects pooling their 'jobs' and their responsibility? Without some binding force of a monetary nature I fear no group would be held together long enough to found a school. An architect working alone has not a long enough life, neither can one mind accumulate the knowledge necessary to develop a tradition. I fancy that individualism may be the bottom cause of the present failure in this art.

"This tentative suggestion may not appear to have much bearing on the building of banks. But is not bank building very representative of the architecture of today? More or less vaguely the thought embodied in the above suggestion has been in my mind for years. It is expressed more definitely now because I have just read Mr. Roger Fry's excellent paper, 'Architectural Heresies of a Painter.' I may have misread Mr. Fry's meaning, but I seem to feel that he hopes for the formation of a group such as I have indicated. I may have been predisposed to read this meaning into his words, yet some suggestion seems to be the answer to his question, 'Can we build up again such a solid authoritative, scholarly professional opinion in the teeth of opposition, and in spite of the great vested interests which oppose it?' I think we have the power, but I would ask, Have we the courage?"



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## The Toledo Museum of Art Looks Ahead

(Continued from page 21)

less Accompanied by an Adult.

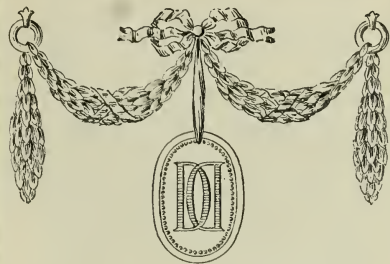
The big idea has been to get the interest of the child when young, and to teach him something definite about art." Last year, out of an attendance of 114,000 visitors to the Museum, 48,000 were children. In 1920 there were 86,000 definite constructive contacts by the Museum with child life. When the late John Burroughs, then 81, attended the unveiling of his statue by C. S. Pietro, the gift of Mr. William E. Bock, of Toledo, to the Museum, over 20,000 Toledo children who were members of the Museum's Bird and Tree Club greeted the aged naturalist, children whose interest has brought about the placing in the Toledo city park of winter bird sanctuaries, 1,200 bird-feeding stations, 1,800 new bird houses and who have planted 1,200 trees and have, under direction of the Museum, taken over 3,000 field trips. In all these things Mayor Scheiber and the school board have shown hearty co-operation. A committee of "Friends of Museum Children" was organized by Miss Jessica Marshall to assist in entertaining the throngs of children gathering at the Museum on Saturday afternoons; the blind, the deaf and the crippled children have been made as welcome as other more fortunate ones, and especial comforts arranged for them; Museum children planted 36,000 war gardens, producing a value of \$500,000; the Museum inspired the 12,000 War Posters designed by Toledo children and displayed by Toledo merchants in their shop windows; story hours in the Museum for children and bi-weekly talks to 3,000 upper school grade pupils by the Museum; free music hours for children weekly; children lantern lectures; the installation of benches and tables for picnic lunching for those children who wish to spend the day in the Museum (a wonderful rainy-weather attraction); classes for children in rudiments of music, harmony, and ear training by the Museum Supervisor of Music, without attempt to teach the child anything of the technique of voice or any single instrument, but rather to give him an understanding and appreciation of music in general; a Museum Children's Choral Club; Saturday afternoon opera hours for children, when selections from an opera are rendered, the story of the opera told, together with something of the composer's life, and lantern slides showing scenes from the opera projected; analytical lectures correlating music and other branches of art; children's classes in design and color, applied art, block print making, toy making, etc.; these and other activities show how the Toledo Museum of Art looks ahead in the attention it gives to the education of the children it brings to

its doors, seeking, the while, to attract them voluntarily. Such gifts as the Avery Fund of \$5,000, from the late Samuel P. Avery, a fund for the pleasure and education of Toledo children have lent much practical encouragement to this movement. It is not strange, then, that when a vote of the school children of Toledo was taken as to what constituted the city's "Seven Wonders" the orders of choice was as follows: (1) The Toledo Museum of Art, (2) The Overland, (3) Second National Bank Building, (4) the "You Will Do Better In Toledo" electric sign, (5) Cherry Street Bridge, (6) Scott High School, (7) Toledo's position as a Railroad Centre. Mr. E. T. Collins, Toledo's Civil Service Commissioner, said, "We never have found a man who took civil service examination who didn't know where the Art Museum is." And in the years to come it is not likely that one ever will be found who is ignorant of that city's Meccan institution.

In its relationship to Toledo industries, I am indebted to Mr. Blake-More Godwin for the following note: "The Museum co-operates with all the industries of Toledo. Toledo being the world's centre for the manufacture of glass and glass-making machinery, the Museum is fortunate in possessing a splendid collection of ancient, mediæval and modern glass, the gift of Mr. Edward D. Libbey, a collection of interest to glass-makers from a technical standpoint as well as of great interest from an artistic view. Lectures are given in the Museum on the arts and crafts connected with the industries—lectures on furniture, attended largely by salesmen from Toledo furniture companies, on fabrics, interior decoration, pottery, glass, etc. Presidents of two large manufacturing companies and seven foremen and superintendents from one manufacturing company were regular attendants at one of the Museum's classes in the theory of design throughout the past year. Also attending this class were one of the members of the Toledo Board of Education and two of the Museum's trustees. The Museum is ready at any time to co-operate with any industry in Toledo. Advice is constantly sought and given on the artistic merits of products and advertising." In connection with this phase of the Museum's work, it is interesting to note that it established a department of printing, having a press run by schoolboys learning the trade and studying English and art. At this press Museum announcements, programs, cards and labels are printed.

Mention has already been made of the Museum's music features for children. What Mr. Blake-More Godwin notes in connection

(Continued on page 58)



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## The Toledo Museum of Art Looks Ahead

(Continued from page 57)

with the Museum's music activities for adults is interesting:

"Some seven years ago, realizing the value of music as a civic asset and feeling also that that art deserved a shrine in a temple dedicated to all arts, the Toledo Museum inaugurated popular concerts, held on Sunday afternoons. In accordance with the general policy of the Museum, that art should be free to anyone who desires it, the public was admitted to these concerts without charge. These Sunday concerts have been continued each season, and the standard has been constantly raised. They are provided by the musicians of Toledo and the surrounding territory, who give their talent free of charge. The musical standard has now reached a point where it is a mark of recommendation for a musician to be presented at one of these concerts. The concerts take the form of vocal and instrumental selections, choruses and orchestras. There are ordinarily from three to five symphony concerts during the year by an organization of non-professional musicians, under the leadership of a most able conductor. The auditorium in which these concerts are held seats but 288, consequently it is necessary to limit attendants to adults only, and ordinarily all the available standing room is occupied, in addition to the entire seating capacity, while on occasions as many as 700 have been turned away from the doors. A further development was inaugurated two years ago by the establishment of lecture-recitals, arranged primarily for adults and students, and held on Wednesday afternoons of each week throughout the season. In these lecture-recitals the work of a single composer is presented by that musician in Toledo most qualified to do so, his music is analyzed by the Museum Supervisor of Music and his art correlated with the art of a painter, sculptor or even of a period of plastic or pictorial art by the Museum Supervisor of Education."

The School of the Toledo Museum of Art has proved of great value to the community, and it now occupies the old Scott mansion on the west side of the Museum grounds, where three instructors assist Mrs. Stevens. Twelve hundred and eighteen pupils were enrolled there for the 1920 classes. A seven weeks' summer course was conducted in 1921, offering life study as well as design and color. Tuition in the school is free. The collections in the Museum are of exceptional quality and the special loan exhibitions frequent, which makes for a special advantage to the art student of the Museum School. It is not here the purpose to dwell at length on the works of art to be found in the Toledo Museum of Art. There one finds the fine Egyptian collection presented by Mr. Libbey; the glass collection from the same donor already referred to; Van Dyck's great painting of "Saint Martin Sharing His Mantle With the Beggar," presented to the people of the United States by the Belgian patriot, art critic and connoisseur, M. Ch. Leon Cardon, who designated the Toledo Museum of Art as repository for it; a painting unveiled at the Museum by King Albert, Queen Elizabeth and Crown Prince Leopold of Belgium during their visit to Toledo. Here, too, is the fine collection of ceramics presented by Mrs. Libbey, and the Maurice A. Scott Gallery of American Paintings, illustrating the development of American art from Copley and Stuart to the present time, which gallery Mrs. Libbey presented in memory of her father. These and countless other gifts and acquisitions find the collections of the Toledo Museum of Art ranking high with American museums of importance, a museum of which the country may well be proud, a museum setting a noble example in pointing the way towards finer national development through fostering higher individual conceptions.

## New Books on Art

ANY of the following books on art and allied subjects, recently published, can be ordered through ARTS & DECORATION:

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The Court Painters of the Grand Moguls, by Lawrence Binyon. \$28.35.

The Whistler Journal, by Elizabeth R. and Joseph Pennell. \$8.50.

Contemporary Portraits, by William Rothenstein. \$7.50.

The Art of E. A. Rickards. \$15.00.

The Portraits of Dante, by F. J. Mather. \$3.50.

The Russian Ballet. \$40.00.

The Letters of Paul Gauguin to G. D. de Monfried. \$3.00.

The Margin of Hesitation, by F. M. Colby. \$2.00.

The Poetry of Dante, by Benedetto Croce. \$2.00.

The Book of Masks, by Rémy de Gourmont. \$2.00.

Decadence and other essays on the culture of ideas, by Rémy de Gourmont. \$2.50.

Impressions and Comments, Second Series, by Havelock Ellis. \$2.75.

History of Art, Volume I, by Elie Faure. \$5.00.

Tudor Ideals, by Lewis Einstein. \$3.50.

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## Lovat Fraser and Nationality in Art

(Continued from page 13)



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No. 6. The above photograph shows the studio of Carl Rungius, President of the National Academy

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a brilliant yellow cover and carried the alarming title in bold letters: "PIRATES."

In his illustrations Fraser gets the piratical eminences of the past out of the mummy case and infuses them with the breath of life as they lived it. It would have been easy to poke fun at these worthies, but Fraser stops short of burlesque. He even endows them with a certain likeableness. He accords them the respect due to gentlemen who are masters of their trades. He employs neither accusation nor ridicule. And if they were not such chieftains as he makes them, they ought to have been!

Says Fraser in his foreword—he could write as well as draw—"The piratical hero of our childhood is traceable in a great extent to the 'thrillers,' toy plays, and penny theatres of our grandfathers. Here our Pirate was, as often as not, a noble, dignified, if gloomy gentleman, with a leaning to Byronic soliloquy. . . . It is as well to remember that the 'Captains' in this book were seamen whose sole qualifications to the title were ready wit, a clear head, and, maybe, that certain indefinable 'power of the eye' that is the birthright of all true leaders."

Fraser did not always write under his own name. Sometimes he was "Richard Honeywood," as in the chap-book "Six Essays in the XVIIIth Century," in whose lines lurk many a bit of palatable humor and arrow of wit.

One of Fraser's delights was to collaborate with friends in some artistico-literary venture such as gave rise to the "Flying Fame" chap-books, which are now much sought by collectors. Holbrook Jackson, the London editor, tells how the idea was born when he, Fraser, and Ralph Hodgson, the poet, were sitting over their coffee in a Strand tavern. Hodgeson contributed the poetry, Jackson the prose, and Fraser invented the formats, made the decorations, chose the cover papers, colored some of the early issues by hand, and even wrote some verses. They pooled £5 apiece and were having a grand time when the war cut the adventure short.

Fraser also did the decorations for two anthologies called "The Lute of Love" and "Helicon Hill," as well as Sir Herbert Tree's "Thoughts and Afterthoughts." Some of his best work appeared in other and more fugitive booklets and pamphlets, for which British collectors are now eagerly searching. Such is fame when one dies in June!

JOHN DRINKWATER, the author of "Abraham Lincoln," writes in his preface to the illustrated edition of "The Beggar's Opera" (Doubleday Page) that Fraser's work is marked by a de-

cisive character unusual in one so young.

"With a knowledge of tradition that combined the widest learning with profound intuition, Lovat Fraser in his design touched the life of five hundred years with the English spirit of our time with a certainty that every one of his colleagues, I know, will be proud to allow was beyond them all. . . . For his fame none of us have any fear. There is in his public achievement and in his portfolios a solid body of work that more and more must establish itself. . . ."

Fraser himself explains how he set out on a superficially easy task in staging "The Beggar's Opera." There were plenty of sources to draw upon—Hogarth's Newgate with Macheath in chains, the "Cries of London," Mr. C. E. Pearce's book on the opera. He built up with historical accuracy:

"Then I reviewed my forces—the little scale models of the scenes, the characters in painted cardboard—all exact and accurate. Something was wrong, and the result was, I confess, appalling. . . . I had forgotten that it required a spacious Georgian theatre, the intimacy of the side boxes, the great personages sitting on the stage. The Duke of Bolton, Major Pauncefoot, and Sir Robert Fagg were not in their places as in Hogarth's painting; the pit would not be filled with tye-wigs and hoops. . . . The solution, of course, was to forget one's past work, scrap the models, and start feverishly afresh. The only method left untried was the symbolic. That is to say, to hint at the Eighteenth Century and to suggest that through the doors on the stage existed the London of 1728."

He explains how he arrived at the simple powerful symbolic setting the opera has as we know it, a setting immensely more effective and intriguing than greater realism.

"Whether I have been justified by results, or whether under the sacred Mask of Drama I have erred unpardonably, are points which, so long as this revival draws attention to a forgotten masterpiece, can be of no very great importance."

Fraser died in that month of the year 1921, when he was barely over 30. He was wounded and shell-shocked in the fighting around Ypres, and though he believed himself recovered, fate ruled otherwise.

He was thus cut off too soon, when he was apparently approaching his full stature and widening his horizon. Besides his book decorations and theatrical designing, he was beginning to reveal himself also as a noteworthy social satirist with his caricatures and posters. What he would have been at maturity, we can only surmise from the simple but fascinating bits he left behind him. But in his thirty years he achieved much.

## Color and Comedy

(Continued from page 19)

comedy that tinkles like a minuet of the Eighteenth Century. And unlike so many of the allegedly light plays and farces we are so often called upon to witness, the demons of vulgarity and banality do not hover here at Maxine Elliott's Theatre, ready and willing to swoop down upon the proceedings, as they do in so many of our playhouses, like prohibition agents conducting a righteous raid.

Miss Violet Kemble Cooper, as Helen Quilter, the central feminine figure of "The Silver Fox," is an actress who combines plasticity with intelligence; Lawrence Grossmith and William Faversham complete the triangle in this game of progressive matrimony. Miss Vivienne Osborne is that rarest of phenomena on the Broadway stage—an ingenuous *ingenue*. It is a pleasant duty to record that this fine flower of continental comedy is offered under the protection of Mr. Lee Shubert.

On a distinctly lower level, it seems to us, is "Bluebeard's Eighth Wife," in which Mr. William Harris is presenting Ina Claire. This comedy, in point of financial prosperity, is one of the outstanding hits. Adapted from Alfred Savoir's "*La huitième femme de Barbebleu*," the theme presents an effective and internationally interesting conflict between an over-drawn American billionaire and a clever Frenchwoman who possesses brains as well as beauty. The significance of M. Savoir's satire was to be found first of all in his amusing caricature of the rich American, a caricature caught without doubt at such paradises of the new rich as Deauville, Dinard, Biarritz and Cannes. Contrasted with this "richest man in the world," we are offered the poorest aristocrats in the world, reduced to the position of furnishing, at so much *per capita*, the note of race and breeding, that tone of exclusiveness and that *cachet* of refinement with which high-priced hotels on the continent seek to disguise the pervasive vulgar odor of the newly-minted but never neglected dollars. It is, in short, the old story of money vs. race, done up in the guise of a bedroom farce. Livingston Platt's three settings, the lobby of the hotel at Biarritz, the *dix-huitième* salon, and Monna's boudoir, convey a legitimate sense of wealth and luxury. Miss Claire wears charming gowns, as do the rest of the ladies. But we miss the French irony, the French wit, the French intelligence in the interpretation, as in the translation of Charlton Andrews.

Everyone is of course quoting "Dulcy," the new comedy of Marc Connelly and G. S. Kaufman, which the inimitable Lynn Fontanne animates with her strange talent at the Frazee. Dulcy is one of those boring ladies you prefer to overhear rather than to meet. She sheds platitudes and banal-

ties. In real life she would instigate murder. But Miss Fontanne, skilled comedienne and courageous caricaturist, might be described as a new Jeanne d'Arc in a brave battle against the bores. In this battle we are not neutral. But let us not forget that, like truth, platitudes crushed to earth shall rise again.

Standardized staple products are "Thank You" (Longacre) and "Six Cylinder Love" (Harris). We confess an undisguised admiration for Mr. Winchell Smith, the greatest collaborator of the American drama. In "Thank You," written with Tom Cushing, he gives us again what he has given us before. But familiar as they always are, Winchell Smith's plays never lack the charm and attraction of the good old familiar places and faces. We do not go to them for novelty; but because he exhibits the power of keeping us interested and amused for an evening. It is all familiar, but never too familiar. There are twists and turns that surprise. He flatters us by making us feel sophisticated. Not a small part of our fun is in predicting the plot and in patting oneself on the back when it all happens according to schedule.

"Six Cylinder Love" is a gay preachment for pedestrians, pointing out the dangers of twin-six ideals to one-horse incomes. It would have us believe that, to purse, position and morale, gasoline is almost as dangerous as post-Volstead alcohol. It exhibited the indefatigable Ernest Truex as a Ford hero with Rolls-Royce pretensions.

For the frivolous, for those who love girls and glitter, color as well as comedy, the great event of the year, of several years perhaps, is the opening of Messrs. Harris and Berlin's "Music Box" in Forty-fifth Street. The Music Box seems destined to become as permanent a fixture in our cosmopolitan and metropolitan amusement world as the dear departed Weber and Field Music Hall of twenty years ago. With a collection of such entertainers as William Collier, Sam Bernard, Florence Moore, Joseph Santley, Wilda Bennett, Ivy Sawyer and Irving Berlin, with dancers, girls, costumes to bewilder and astonish, with a revue that may be changed and renovated at will, there can be no doubt that this Music Box may twinkle and twinkle on forever. It is a Music Box for the eye as well as the ear. Only second to the entertainers in size and importance is a great corps of mechanics and electricians, produced novel and surprising effects with light and color. There are dozens of electricians "painting with light." Entrances are made through the floor, by practical elevators, out of dividing scenes, here, there, everywhere! The Music Box idea is 100 per cent theatrical, not merely in its present triumph, but in the possibilities it suggests.

## Individualism~ in Good Furniture

### The Unusual Gift Delights

This 16th Century Italian cabinet is a gift of personality and good taste. Its hand-painted doors exemplify the Christ-mas spirit.

Your dealer will show you this cabinet and other Elgin A. Simonds Furniture especially suitable for holiday giving.

Ask your dealer about our department of Interior Design and send for our booklet "A" on Home Furnishing.



The  
Elgin A. Simonds  
Company

Manufacturers of Furniture  
SYRACUSE NEW YORK

### Danersk Early American Furniture

If you are fortunate enough to have seen in the Governor Bradford Mansion a delightful old bed done in antique blue and gold, it may have suggested for your guest room an Early American group with quaint desk, comfortable little chintz-covered rocker and dressing table.

Though you search the world over you will not find just such a "set" as this, done in old blue and gold; but in Danersk Furniture you can have it quickly and conveniently.

Your own selection from rare designs will be finished to your order. All pieces will have been made in our own plant with singleness of purpose in design and ideals of construction.

Let us show you our Early American groups done in the mellow tones of old maple, cherry and white walnut.

Send for Early American Brochure R-11

**ERSKINE-DANFORTH CORPORATION**  
2 West 47th St., New York, First door west of Fifth Ave., 4th floor



## Advertising as an Art

By A. P. HERBERT

(We have learnt a great deal about the art of advertising from the expert, but we can also learn a lot from the man in the street who goes about with his eyes open. The writer of this article, the well-known "A.P.H." of Punch, requires no introduction—his delightful contributions to that paper show him not only possessed of a fine sense of humor, but a keen student of human nature. We reprint from London Illustration.)

I HAVE just been reading the advertisements in a well-known weekly paper, and I realized with a shock that probably no man ever read them before (except, of course, the composers, and perhaps the authors). This is a strange thought, for that paper has no less than twenty-six pages of advertisements, to twenty of reading matter; so that if one does not read the advertisements one is scarcely getting one's money's worth. Nor, I suppose, are the advertisers. Yet the newspapers, I am told, makes its money out of those advertisements, and the advertisers, I understand, out of advertisement in general; but surely not out of these twenty-six pages! For, as I say, nobody in the world has ever glanced at them until this morning. . . .

It is, of course, the old story. Business men are well enough in a Government office, but very few of them understand private business—especially this matter of advertisement. I do. After all, an intelligent advertisee who goes about London in a receptive frame of mind, prepared to be assured that almost any commodity is necessary to his existence, is the best judge of an advertisement. In this matter the charitable assumption that people know their own business best is more than usually erroneous. Anyhow, there is nothing more delightful than teaching other people their business. So let us do it.

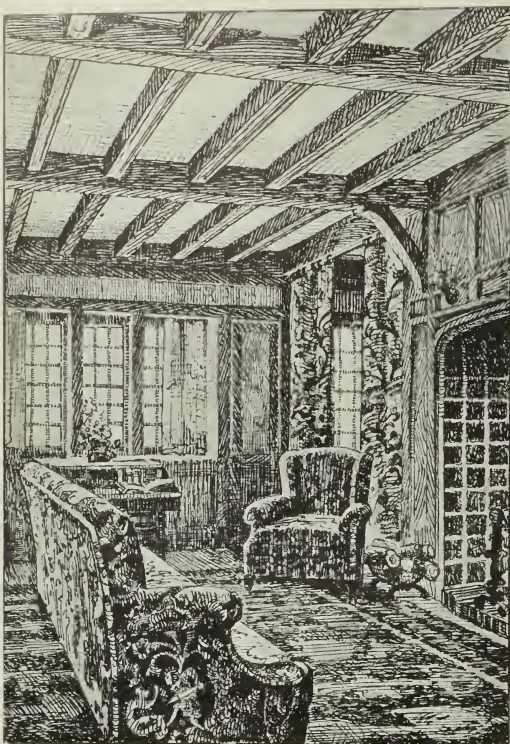
The first fault of advertising in general is that, from the point of view of the advertisee, too often one cannot see the trees for the wood. Look at many of the old-established publishers' announcements. There is a long and solemn list of about sixteen different "heavy" works—"Fifteen Years in the Pongo," "The Horse—in Sickness and in Health," "History of the 453rd Cavalry Brigade," "God and Tariff Reform," by Archdeacon Dump, "How to Play Ping-Pong," by the World's Champion, "People I Have Met At the Carlton" (three volumes), by Lord Betterded, and so on—excellent works all, but so numerous that even if you have time to go through the whole list no one of them impresses itself upon you. And at the bottom, in microscopic type, you will find the names of about a dozen EPOCH-MAKING NOVELS cunning-

ly arranged so as to avoid all risk of detection. That publisher will tell you that he looks to his novels to make the money, and cannot understand why they do not sell. But if you want to find out if he has published a novel you must go round London with a high-powered glass. Look, now, at the other kind of publisher. Messrs. — boom two or three books at a time instead of twenty. During their particular period you cannot move ten yards about the town without having it borne in upon you that Mr. — has published three novels, and wishes to sell them. And he does. It is true that he is nosy, and his books are not particularly good ones, but I am now considering the art and not the morality of advertising; and, in any case, if the other man's books are really better it is surely his moral duty to take the best steps to introduce them to the public. But he never will. If he had the use of all the telegraph posts from London to Oxford he would write the name of a different book on each one, and no single passenger would be the wiser. For he will never seize the elementary truth that you can only get one thing into a man's head at a time. That is why the twenty-six pages of — are so puzzling; they remind one of a number of very thirsty men at a bar, all shouting for different drinks in exactly the same tone of voice at exactly the same time, and none of them making themselves heard.

Consider the titles of revues. Years ago someone invented a snappy two-syllable title for a revue, which caught attention. Ever since almost every revue has had almost exactly the same title; and what with "What's On?" and "What ho!" and "Jig-saw," and "Zigzag," and "See-saw," and "Hee-haw," and so on, it is almost impossible for the unfortunate revue-goer to remember which he has seen, and which not. That, of course, may be due to a certain lack of distinction in the quality of these entertainments, but, even so, again from the business man's point of view, there is something to be said for having at least a distinctive title. But no. Once the public have delighted in "What's On?" it would be dangerous to attempt anything more original than "What ho!" And so shall it be for ever and ever.

Which brings us to the other grave defect of the modern advertiser—though this is common to almost every kind of public purveyor today—the hopeless underestimation of the public taste and intelligence. It has been realized at last that it is worth while to make a pictorial advertisement as good and pleasant to look upon as possible, but in the way of verbal advertisement it still seems to be supposed that the public may be

(Continued on page 66)



## TAPESTRIES IN THE HOME

THE soft blending of colors, characteristic of fine tapestries, adds much to that atmosphere of warmth and comfort so desired in the home.

*Inquiries invited through your Decorator*

May we send you our new booklet "B." "Tapestries with Histories"



All fabrics imported from England—Petit Point, Gros Point and exquisite needlework

**ARTHUR H. LEE & SONS Inc**

Makers of Fine Fabrics

1501 HEYWORTH BUILDING  
Chicago

2 WEST 47th STREET  
New York City

BIRKENHEAD  
England

# Either Good Taste and Refinement or the Opposite Express Themselves in Your Home

PROFESSIONAL EXPERT ADVICE WILL GIVE THE KNOWLEDGE NEEDED TO AVOID DECORATION MISTAKES

A real home should express the personality of the owner. It should speak of rest and beauty. The influence of surroundings on ourselves and friends is one that goes deep into our daily lives. Many factors enter into the furnishing problems which face the householder of either large or small means. There is the matter of furniture. To get the best results, one should know about the styles of different periods; the combinations that may be made; arts and crafts objects; color schemes that may be evolved, oriental rugs; the tapestries; the wall coverings; the architecture suitable for the home you want; the laying out of the garden and grounds, etc., etc.

LIPPINCOTT'S PRACTICAL BOOKS offer you this knowledge in classified, compact, complete form giving a vast amount of information on all of the above subjects. Let us send you illustrated circulars of the seven titles and of the special volume on COLOR SCHEMES FOR THE HOME.

## THE PRACTICAL BOOK OF INTERIOR DECORATION

By Harold Donaldson Eberlein  
Abbot McClure and  
Edward Stratton Holloway

460 pages of text. 300 illustrations. 7  
plates in color. \$8.50, postage extra.

Practical Decoration and Furnishing  
of the house or apartment today are  
clearly and systematically covered in 12  
chapters on color, walls, floors, windows,  
furniture and arrangement; textiles,  
lighting, mantels, pictures and decora-  
tive accessories.

## COLOR SCHEMES FOR THE HOME AND MODEL INTERIORS

By Henry W. Frohne, and Alice F.  
and Bettina Jackson

Practical aid in Furnishing or Improv-  
ing your home. Profusely illustrated  
in color and halftone. Price \$4.50,  
postage extra.



## THE PRACTICAL BOOKS OF

### PERIOD FURNITURE

By Harold Donaldson Eberlein and  
Abbot McClure. Third Edition. \$8.50

### ORIENTAL RUGS

By Dr. G. Griffin Lewis. New Fourth  
Edition. \$10.00

### EARLY AMERICAN ARTS AND CRAFTS

By Harold Donaldson Eberlein and  
Abbot McClure. \$7.50

### ARCHITECTURE

By C. Matlack Price. \$7.50

### GARDEN ARCHITECTURE

By Phoebe Westcott Humphreys \$7.50

### OUTDOOR ROSE GROWING

By George C. Thomas, Jr. Fifth  
Edition. \$7.50

Each volume profusely illustrated in  
color, halftone and line, and with charts  
and maps where necessary. Bound in  
decorated cloth. Octavo. In a box.

J. B. LIPPINCOTT COMPANY

227 So. Sixth St., PHILADELPHIA



## McGibbon & Co.

Established Over Half a Century

A BEAUTIFUL piece of furniture  
very often adds the final touch of  
charm to an unattractive interior.

Refined reproductions of some of the best  
examples of old specimen pieces, together with  
furniture by modern designers, can be found in  
our show rooms.

For over half a century McGibbon & Co. has  
catered to a most distinguished clientele who  
appreciate McGibbon quality and personal  
service.

Household Linen  
Furniture Curtains Draperies  
Department of Interior Decoration

1 and 3 West 37th Street New York  
AT FIFTH AVENUE

McGibbon  
Satisfaction



# Mountain Community

Manufacturing Decorators

Painted Furniture  
Tooled and Illuminated  
Leather

**Leather** Walls, Screens, Panels,  
Chair Seats, Crests,  
Mats, Book Ends, Desk Sets, Mirror  
Frames, Trinket Boxes, Jewellery Boxes,  
Magazine Boxes, Telephone Book Covers,  
Pillows, Door Stops, Book Covers, College  
Seals, Game Sets, Cigar and Tobacco  
Humidors. *Specialty this season—Photo-  
graph Albums.*

**MOUNTAIN COMMUNITY**

157 & 159 East 51st St.  
New York City

Branch Office:  
New Wofford Hotel  
Miami Beach, Fla.

**Mrs. Adeline  
de Voo Cummings**

announces her  
removal to the

**Carlton Maisonette**  
18 East 47th Street



## THE PENNSYLVANIA ACADEMY OF FINE ARTS

Founded 1805

Broad and Cherry Streets, Philadelphia

The Oldest School of Art in America

116th Year Opens Monday, October 3, 1921

Instructions in Drawing, Painting, Sculpture and  
Illustration

20 Students awarded Foreign Traveling Scholarships for  
the Summer of 1921

FACULTY: Charles Grafty, Hugh H. Breckenridge, Henry McCarter,  
Joseph Pearson, Jr., Daniel Garber, Arthur B. Charles, George  
Harding, George B. Bridgeman, John F. Harbeson, Fred Wagner,  
and Albert Laessle.

Write for Circular

**ELEANOR B. BARKER, Curator**

## From London Town

(Continued from page 22)

all his friends know he is quite heart free. For dynastic reasons it will be necessary for him to marry, but his present personal inclination is that he prefers being a bachelor. He constantly talks about the good time he had in the United States and would be glad if some reason could be found for a renewed visit.

Trade in Russia has brought to London quite a considerable Muscovite artistic colony. Curious, isn't it, that Russia, popularly supposed to be the land of barbarism, should have the leading place in artistic individuality? Under Russian influence there is quite a movement here to have light and color play a more important part in house decoration—that is, arrange the lighting of colors to change room effects, to have the general tone of a dining-room gradually change as the evening proceeds and so create "atmosphere."

Madame Boutkovsky has devised a scheme whereby the whole surroundings of a room are changed. It is all due to the effect of light on colors. As everybody knows, green disappears in a red light and red in a green light, and red or green can be made to appear black or gray according to the intensity of the light. And so on, as the idea is developed and the exact value of colors and their response to light is sought. The most wonderful effects are produced. Several of our artistic rich are having color schemes introduced into rooms, controlled by hidden electric bulbs, which answer the pressing of buttons. The thought behind all this is to make color a medium of expression, just as sound in music is a controllable act.

London is by no means so stubborn and old fashioned as it is sometimes proclaimed. You have only to return here after a year or two of absence to witness remark-

able changes—in some parts the whole character of a neighborhood has been altered by pulling down and rebuilding. As something of a Tory in art, I felt a little pang during a walk through Mayfair at seeing landmarks disappear. Devonshire House is in the market—and probably a cinema or a cheap restaurant will be erected on the spot; the Lansdownes have moved from their historic house and the quaint bay-windowed yellow painted house which has abutted on Piccadilly for 140 years and which belonged to the late L. Burdett-Coutts is to be demolished. Ah, you American invaders! The house of the Lansdownes, with a thousand years of lineage, now belongs to Mr. Gordon Selfridge, who, coming from Chicago, gave London its finest department stores. A New York syndicate is after the Devonshire house site. The death of Mr. Burdett-Coutts recalls a romance. Years ago two young adventurous Americans named Bartlett came here from Massachusetts. They changed their nationality and became rather more British than the British. One championed all artistocratic patriotic causes, entered Parliament and died as Sir Ellis Ashmead Bartlett. The other became secretary to the famous, elderly, much-beloved philanthropic lady, the Baroness Burdett-Coutts, a great friend of Queen Victoria. London gasped when the Baroness married her young American secretary, who changed his name to Burdett-Coutts and subsequently represented the city of Westminster in Parliament. The Baroness has been dead these many years, and L. Burdett-Coutts, who has just passed away, devoted himself to collecting art treasures. Indeed, it is only now we learn how valuable is the Burdett-Coutts collection, which is going to be sold, and probably much of it will cross the Atlantic.

## Tavern Chairs in Modern Homes

(Continued from page 25)

Stuart chairs. While there is on the market here and there an original chair, most of them are studious and well-made reproductions.

A wonderful old Flemish chair is shown in the Waters collection in Salem, Mass. It was brought over by an eminent ancestor who came to this country on the good ship *Angel Gabriel*, built for Sir Walter Raleigh. The ship was wrecked off the coast of Maine, but this fine old chair was salvaged.

Some interesting ones are also shown in Memorial Hall in Phila-

delphia. They belonged originally to no less a personage than William Penn, and are considered very beautiful. These special chairs are made of walnut, with cane backs and seats, showing slightly cabriole legs and hoof feet.

Flemish chairs give a rich and decorative effect, particularly to a hallway, although they are much used for dining-room chairs, and are also appropriate for library use, their elaborate carving making them more suitable for rooms with dark woodwork, particularly oak paneling.



TARPON INN, USEPPA ISLAND

## *An Inn, yet a Club; A Sportsman's Paradise, yet a Playground for All.*



Off-Shore View  
of Tarpon Inn



A Glimpse of  
the "Vest Pocket  
Golf Course"



One of the  
Useppa Island  
Launches



A Tropical View  
—  
Almost a Record  
Tarpon



Attractive  
"Homey"  
Bungalows



The Lobby  
of Tarpon Inn



UST beyond the bounds of civilization—eighty miles south of Tampa, on the Florida west coast, you will find an island, "Useppa the beautiful," that lies like a diamond in an azure setting.

Here, too, you will find located the famous Tarpon Inn, the place where you will garner health; the place where you will find all that embodies true recreation; the place where you will find good fellowship—and friends worth while.

Indeed, the invigorating scented breezes which sweep across Useppa Island—picturesque, semi-tropical in climate and foliage—will impart energy to your body and zest to the appetite. You will then look forward to the superb cuisine that will be prepared for you. This includes fresh eggs, milk and fowl, besides the luscious tropic fruits—oranges and grapefruit—which are gathered daily.

Later, no doubt, you will enjoy a few exciting hours of real sport,—fishing in the most famous tarpon waters on the continent. Very soon you will hear your line sing from the reel. A leap and a splash. The long, lithe, flashing silver tarpon will set the pace for gripping adventure.

Afterwards, perhaps, you will decide to spend a few "second-hours" at tennis or on the sportiest nine-hole golf course in Florida. Here you will be sure to comment upon the rolling, broken surface of the course which was planned to give variety and interest at every hole.

Finally, come to Tarpon Inn, Useppa Island, for days that will be crowded with genuine happiness, the spirit of splendid comradeship and "homey" comfort. You will then agree that it is truly the playground for all, especially connoisseur—sportsmen.

### *Extremely Moderate Prices*

For Booklet and Further Particulars

Address: Florida Hotel & Navigation Co.  
220 West 42d St., New York

# Tarpon Inn

A stylized illustration of a tarpon fish, facing right, with its tail curved upwards.

USEPPA ISLAND : LEE COUNTY, FLORIDA



## CHAPMAN'S

Founded 1848



THE E. F. Squadrilli  
collection of antique

Furniture

Paintings

Embroidery

Statuary

Now on sale at our  
showrooms

## THE CHAPMAN DECORATIVE CO.

Decorators and Cabinet Makers

Show Rooms:  
1608-10 Walnut St.

PHILADELPHIA

Factory:  
909-11 Hamilton St.



Unusual Duncan Phyfe  
Screen Table

The  
COLONY  
SHOPS



ANTIQUES

GINSBURG &amp; LEVY

397 MADISON AVE., NEW YORK



WEBER  
Artist Colors  
Oil, Water  
Tempera, Pastels

To use them insures satisfaction

F. WEBER CO.

PHILADELPHIA, PA.

ST. LOUIS, MO.

BALTIMORE, MD.

## Advertising as an Art

(Continued from page 62)

attracted by something which is not merely unattractive, but ugly, banal, vulgar, or dull. Surely it should not be difficult to come to the mind of the average advertiser—of the tired man who sits down in the Tube and stares straight in front of him at the opposite wall. Surely it is plain that if he reads an advertisement at all he is not only made aware of the existence of the Bung Boot, but unconsciously he is influenced in the Bung Boot's favor (or not) by the mere quality of the advertisement. Everyone, for example, knows the Underground posters, and although it cannot be said that a single sane man has been prevailed upon to travel on the Underground by the colored picture of a distant suburb, I am sure they do a good work for the railways. Psychologically, any one of these must be worth fifty of the whining "Look how Prices have Gone Up!" posters, because a pretty picture is a sort of evidence of good faith. The weary passenger realizes that it is actually a good thing come out of the Underground, and sub-consciously (what dreadful words we are using!) modifies his harshest judgments. If he is pleased with the picture of the cranes at Kew he may even come to think kindly of the trains for Kew—for such is the way of our human but illogical race; and if he is truly grateful to the organization which has given him something good to look at while he waits at Earl's Court he may suddenly realize that, with all its horrors, the Underground is, after all, a wonderful organization, and give it thanks for getting him even so far as Earl's Court.

But take an opposite case. There is a shop in the City which sells engagement-rings. The proprietor seems to have enterprise, and by his persistent advertisements on the Underground he has certainly succeeded in getting it into my head that he sells engagement-rings. You know them, probably—crude pictures, but, oh, how beautiful compared with the wording, of which I remember but one example:

O what joy,  
Got her boy!  
And the ring—  
Just the thing!

That kind of thing affects me personally with a sort of mental

retching. I know nothing about those engagement-rings—I have no doubt they are admirable—but I know that if it were Saturday night, and every other shop in London were shut, I would rather appear ringless before my love upon the Sabbath than enter the shop of the man who is guilty of those advertisements; and I do not think I am more fastidious than most.

Look again at the twenty-six pages of —. In that vast forest of stays and medicines and chocolates and cars some peculiar excellence is obviously necessary for any single tree to command particular attention for a moment. Yet, of them all, two only—no, three—suggest even an attempt to capture the imagination, and those are both pictorial. Those which rely on words maintain a hideous level of dullness and stilted business-ese, inefficient from the advertiser's point of view, offensive from everybody else's. No doubt business people would lose caste if they used any other language in their correspondence; by using it in their advertisements they must lose money in the end. Business, I understand, has its own romance, and advertisement should have its own artistic standards. At present it stinks a little in the nostrils; but why should that continue? Nothing is despicable if it is done as well as it can be done, and has some sort of artistic appeal to the sense of beauty, of history, of humor. Broadly speaking, the most successful pictorial posters are humorous, but verbally the advertiser seems to hover between pomposity and inanity. After all, the old London street-criers were simply advertising their wares in a way which is now at least considered beautiful. Their music and their words are jealously preserved today. Why should not our advertisers achieve the same immortality? Who knows but our posterity may learn to look back with admiration and regret to the beautiful, the literary, the laughing, the dear old-fashioned advertisements of our times, worthy to be collected in books, and harmonized and set to music, so that their children may become familiar with them, and their glee-singers and concert-tensors delight the high-brow at Old Ad Recitals with the charming cadences of Pelman's and Colman's and Beecham's Pills.

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## Art in New Books

(Continued from page 29)

den Hill and country cottages off Knightsbridge. There is a house in Wellington Road, St. John's Wood, very square and very white, with four windows and one door and two chimneys, the very model of all the houses that everyone has drawn before he is five. Moreover, the houses of Downing Street are amazingly small to every stranger who comes to London, and there is a delectable cottage of the pond of the water-fowls in St. James' Park which, beyond doubt, in the days when London was paved with gold, was the sugar cottage of Hansel and Gretel. But none of these is so small as the house where Mr. Smith sells tobacco.

"From the days of the Arabian Nights to the days of Mr. Wells and Lord Dunsany, to the tale of the Magic Shop and the tale of the *Bureau de Change de Maux*, writers have played with the idea of mysterious houses which you enter to find strange adventures; and then when you pass that way again they have disappeared. Mr. Smith's tobacco shop is one of these and yet it has none of the common attributes of mystery and is as far removed as could be from all Wardour Street touches of romance. Its bricks are the deep, delightful red of the old German boxes of bricks. It is as fresh as a newly painted doll's house. Its door is of the shape of other doors. The tobaccos in its window—for there is one window on each story—are not strange narcotics, but the tobaccos, good and bad, that all Englishmen smoke. It is a house of the most simple and open face, and yet I never pass it without looking to see if it is still there. Nor shall I ever be surprised to find one day that it has gone. It only just misses being a toy house with a front and nothing else, for it is built in a little angle made by the walls of two other houses, and though you can just go into it, yet it gets smaller and smaller as you go in. If one night it were to disappear it would leave no place where a house should have been. If ever a house was built for the mere fun of building a little house, it is this house where Mr. Smith sells tobacco.

"There it stands among enormous, florid buildings in the busiest part of London, the neatest, jolliest little colored house that has ever been built. I should never be surprised to see one of the hawkers of penny toys at Charing Cross offering just such a house for sale."

ANOTHER London book is "Westminster Abbey: Its Memories and Its Message," by Mary Sturgeon, published in this country by Stokes. This contains an etched frontispiece and fifteen drawing of the abbey by Louis Weirter, R.B.A. Miss Sturgeon's book is a welcome addition to

the vast literature of Westminster Abbey, which includes such authoritative books as Professor W. R. Lethaby's "Westminster Abbey and the King's Craftsmen," and William Morris's little known paper on Gothic art. The present author treats the historical monument from the human and romantic point of view. "Of our artistic life as it appears in the Abbey," she confesses, "one hardly dares to speak, so unworthily have later ages dealt with their inheritance. Yet though the record of that stands only too plain to read as a radical national defect, it stands also the evidence that we once were an art-loving nation. Our sculpture, painting, and metal work prove it, apart from the fabric itself. Happy for us that our poetic genius dwells there, too, with drama and music, to give assurance that some grace of art still lives in this English spirit."

Mr. Weirter's illustrations include views of the south ambulatory, the undercroft, the Jerusalem chamber, the chapel of Henry VII, the tomb of that king, the choir screen, the poet's corner and other places heavy with historical associations and memories.

The Macmillan Company offers a new edition of Francis Marion Crawford's "Ave Roma Immortalis," described as studies from the chronicles of Rome. "The story of Rome is the most splendid romance of all history," we read on the opening page. The text of Marion Crawford substantiates this statement. It is a book with all the detail of a guide book, profusely illustrated, and should prove invaluable to American travelers who visit the Eternal City.

J. B. Trend's "A Picture of Modern Spain" (Houghton, Mifflin) gives a vivid and authentic survey of that land of picturesque contrasts. He writes well of Spain's art, literature, music and drama and the various cultural influences now shaping the Spanish mind and expression. Particularly valuable are the pages devoted to modern Spanish music, and the necessity for music in the theatre to emphasize and illuminate the action in old plays restaged. "Music is so deft at expressing these things," writes Mr. Trend, "and goes so straight to our consciousness that it is not necessary for the music to be 'evocative.' Seventeenth Century music cannot really evoke the Seventeenth Century, for us who never knew it, any more than dress can, for that only reminds us through association with the pictures we have seen. It is surely as reasonable to use music of the period as it is to have dresses and decorations which, if not slavishly copied, should have some fantastic resemblance to what we have always believed the period represented to have been like.

(Continued on page 70)

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## Holbein in Brooklyn

THE Print Gallery of the Brooklyn Museum has opened an exhibition of reproductions of drawings by Hans Holbein, including numerous facsimiles in color; the first installment and up to date the only one received in this country of the remarkable publication by Dr. Paul Ganz, for many years Director of the Basle Museum. The publishers are the firm of Fred Boissonnas of Geneva who have taken over and completed this publication which was interrupted by the European War. Four volumes including two hundred prints, largely in color, have been

received by the Museum.

Holbein's standing at present is indisputably that of the greatest painter in oil painting of northern Europe in the 16th century. His large Meyer Madonna in the Darmstadt Gallery whose precedence was so long contested as against the remarkable replica by another hand in the Dresden Gallery is undoubtedly the greatest north European painting of the 16th century. Holbein's portraits are renowned for their veracious and serious studies of personality and for their expert definition of character and national type.

## A Theatre With Wings

(Continued from page 34)

of Russian toys or brightly colored crockery. Thus, in the "*Porcelaine de Copenhague*" number, the scene is converted into a blue and white reproduction of Copenhagen ware, with two fisher girls and a fisherman, who come to life to indulge in amusing pantomime. The same idea is carried out in the "*Porcelaine de Sèvres*." And at the magic touch of Baliev a whole nursery of bright Russian toys come to life.

Some of the strongest of the modernists in Russian art, men like

Remisov and Soudeikin, contribute the uncompromising reds, yellows and blue which make the grotesque and crudely constructed scenery of the *Chauve Souris* so novel.

Whatever the reception to Baliev may be on Broadway, where the *Chauve Souris* is to be presented, if I am not mistaken, under the auspices of Mr. Ray Goetz, there can be no doubt that his little company is the most spontaneous and original contribution to the European theatre in recent years.

LONDON, OCTOBER 1.

## The Cover Design

THE cover of ARTS & DECORATION this month is a reproduction of "In Holland Waters," by Jean Paul Clays, a famous painting now in the Art Institute of Chicago. Jean Paul Clays was

born in Bruges, Belgium, 1819, and died in 1900. He became famous as a marine painter, and many of his paintings, like our cover, show the charm of still waters, serene skies and idle sails.

## Art in New Books

(Continued from page 68)

of an old play in a modern theatre is not so much archaeological accuracy as a sense of fantasy and remoteness—the sense of poetry, in fact, which is part of true scholarship. We do not want to revive the old conditions of performance, for they would be merely a nuisance. Modern methods of lighting and staging are convenient, and differ only in degree from

those of three hundred years ago.

It would be as absurd to have a band of instruments out of tune as to have an Elizabethan stage in a courtyard, or an audience eating oranges and spitting in the faces of important government officials like Mr. Pepys. The music should be old in conception and modern in execution, as it was in the "Good-Humored Ladies."

MR. WILLIAM SHEWELL ELLIS, the well-known photographer of Philadelphia, who has raised photography to the plane of the fine arts, has just returned from Europe, more than ever convinced that, so far as photography goes, America is so far in the lead of the European artificer that there is no comparison. This applies to commercial photography as well as the so-called high art photography, which has been the vogue here and there for many years. Mr. Ellis, it will be remembered, was represented in the JUNE ARTS & DECORATION through his very spirited copy-

righted photograph of Mary Hall-Greenwalt, seated at her light-control mechanism by which she synchronizes light effects with musical interpretations. Mr. Ellis' photographs of people in the public eye are very well known, and among other things he has recently achieved a triumph in an interpretative study of Joseph Pennell, considered by the friends of the distinguished etcher and lithographer as presenting an essential Pennell in an amazing manner, considered from the point of light and shade alone, to say nothing of the revelation of character.



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## American Architecture Recognized Abroad

THROUGH the leadership of Jacques Greber, who, in co-operation with the local architects, Borie, Zantzinger and Madary and Paul P. Cret, gave the final touch to the revised plans of the Philadelphia Parkway, one of the most notable civic achievements in the United States, American architecture quite came into its own at the Paris Salon. Mr. Greber not only was instrumental in organizing the exhibition, but illuminated it with his study of American achievements in his "Architecture in the United States of America." Commenting on the exhibition and taking his keynote from the Greber study, M. Leandre Vaillat in the Paris *Temps* went in recently for a thorough-going appreciation of what architecture in the United States of America really meant.

As translated in the *Journal of the American Institute of Architects*, the appreciation is notable for its insight and its real grasp of the essentials of American architecture of all kinds. This is rather unusual, since only a few years ago it was the accepted thing for all Europeans, especially the Latins, French and Italians, to pretend that there was no architecture in America worthy of their notice. That it had a soul as well as a body was something that they were most ready to deny. But that the tide is turned is shown in M. Vaillat's appreciation of the kind of thing that the American demands in his home and business surroundings, and the high standards that American architects have set for themselves in public and private architecture in the city, in collegiate groves and in the suburbs and in the country, where so much that is characteristic as the best in American architecture has been developed.

The French writer is worth quoting in full, but a few of his specially pointed paragraphs which have the real swing run as follows:

"So we have in this rapid survey, as it were, a faithful mirror giving back a picture of what the American likes. He gladly withdraws at nightfall to the country, such a contrast for him to the enormous structure where he handles his business during the day. He there pours out his heart, his soul, his poetry. Do not regard this as an example of artificial, trumped-up sentimentalism, such as pervades the hamlet of the Petit Trianon; but rather as a strong and imperative reaction from intensive turmoil, an expression of that leisure which has vanished from Western civilization, and which it were well that the Orientals should teach us again. Add to this a meditative touch; the American looks upon his dwelling as on the church; there is a sort of mysticism about it which equally illumines his conception of building.

"Consider in this spirit the

garden-city of Yorkshire, with its 1,700 houses, capable of holding 12,000 occupants, built during the war, in the style of the old quarters of London, with plain brick and white woodwork. Even the building, the skyscraper, which is so much abused because it is not known except through early and unskilled illustration, has its beauty, with its vertical lines revealing the structure of metal up-rights to which is secured the outer shell of granite, brick or terracotta. The Woolworth Building, by Cass Gilbert, at New York City, groups wonderfully with the old city hall built in 1803 by a Frenchman, Joseph Mangin. I might say the same of a building designed by Corbett in the same city for a novelty shop, which has this peculiarity that nothing is sold there but samples of merchandise from the huge warehouses found in the outskirts of town. York and Sawyer specialize in banks, as do Hewitt and Brown; in these we note, indeed, a practical feeling combined with a stately aspect as of an easily-carried distinction.

"ADMINISTRATIVE architecture figures here with the White House alterations in the Nineteenth Century, the old City Hall of New York, the vestibule of the Post Office in that city, the Missouri Capitol, the Court House at Washington. Urbanism is represented by Major Lenfant's plans of Washington; by the plans of Hastings for the Buffalo Exposition of 1901; by the laying out of grounds for the San Diego Exposition near San Francisco, forecasting the extension of the city, done by Cram, Goodhue and Ferguson—this showing a utilization of the land, a turning to account of the mountain scenery, a picturesque approach to the palaces by a great viaduct crossing the ravine, of striking and almost theatric effect. Finally, the monument raised to President McKinley at his birthplace embodies the reverence with which Americans are wont to commemorate the great events of history.

"True comprehension of the ancient styles; adaptation to contemporary life; minute, free and broad study of the most diverse programs—such is the lesson offered by this exhibition. We must congratulate those who have given it to us, who have arranged its details and have shown by their efforts the continuance of the French influence in the United States which was inaugurated by Major Lenfant, that old comrade of Washington."

This kind of appreciation strikes a new keynote. The praise is warranted not only by the exhibition which led to the tribute but by the work of the American architect the country over. More European architects are coming to recognize that America is contributing a new impulse in the art of building.



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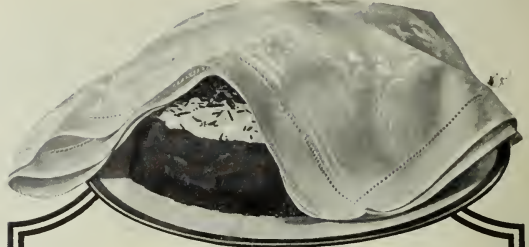
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All names must be received by December 15th. In case of ties, the full amount of the prize will be given to each tying contestant. Do not send your cake. Simply send the name you suggest with your own name and address, to the



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### HOW TO MAKE IT

Use level measurements for all materials

1/2 cup shortening	4 teaspoons Royal Baking Powder
1 1/2 cups sugar	1 cup milk
Grated rind of 1/2 orange	1 1/2 squares (1 1/2 ozs.) of unsweetened chocolate (melted)
1 egg and 1 yolk	1/2 teaspoon salt
2 1/2 cups flour	

Cream shortening. Add sugar and grated orange rind. Add beaten egg yolks. Sift together flour, salt and Royal Baking Powder and add alternately with the milk; lastly fold in beaten egg white. Divide batter into two parts. To one part add the chocolate. Put by tablespoonfuls, alternating dark and light batter, into three greased layer cake pans. Bake in moderate oven 20 minutes.

### FILLING AND ICING

3 tablespoons melted butter	1 egg white
3 cups confectioner's sugar	3 squares (3 ozs.) unsweetened chocolate
2 tablespoons orange juice	
Grated rind of 1/2 orange and pulp of 1 orange	

Put butter, sugar, orange juice and rind into bowl. Cut pulp from orange, removing skin and seeds, and add. Beat all together until smooth. Fold in beaten egg white. Spread this icing on layer used for top of cake. While icing is soft, sprinkle with unsweetened chocolate shaved in fine pieces with sharp knife (use 1/2 square). To remaining icing add 2 1/2 squares unsweetened chocolate which has been melted. Spread this thickly between layers and on sides of cake.



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## Education in the Industrial Arts

UNDER the Division of Vocational and Extension Education of New York meetings planned for supervisors of art and industrial arts in the schools are now being held in various cities of the state. These conferences provide an opportunity for informal discussion involved in art instruction and training in the industrial arts. The conferences this winter, the tenth of a similar series, have been organized under the direction of Leon Loyal Winslow, specialist in drawing and industrial training.

One of the major purposes of the meetings will be to make a study of the report of the committee on art education of the Educational Congress of May, 1919. This committee was appointed "to consider existing fundamental educational needs particularly as revealed by our recent national experiences, and to determine what modifications, if any, of the curriculums or of the general plan and scope of work of the elementary and secondary schools should be made to meet such fundamental state and national needs."

The committee advised caution in confining art education within too limited bounds. "There must still be considerable art expression in paths other than those industrial ones which appear just now to be most important. We must not forget picture study, the artistic arrangement of written work, the care of school property and of the school premises, the conduct of systematized recreation, entertainments and other social functions involving oftentimes music and dancing. Literature, too, comes in for her share in art expression. Try as we may to provide a single subject in the elementary school course which will entirely take care of art instruction, we shall not succeed. Art will not be so confined."

In respect to education in the intermediate or junior high school grades, the report makes clear the shift in emphasis from the general to the prevocational: "Now is the time to ascertain the pupil's capacities for certain kinds of work, his interests, and to discover if possible what his natural abilities may be. It is the period when we can try out the individual in various fields of life work. His inclination may be professional or trade; commercial or industrial. Art teaching should seek to develop latent powers. At the same time the general knowledge of what constitutes a fine thing, good taste, beauty, should be stressed. Every first year high school class should be required to pursue a general course in art training or art appreciation, a course permitting of the interpretation of beauty in innumerable ways. It should include a study of nature as applied to art, historic works of art and modern manufactured forms. It should permit of enough practice to demonstrate the possibilities and limitations of art ex-

pression in a variety of mediums. Finally it should bring before the pupils many direct applications which may be carried out in the common experience of daily life.

"Following this general course, which should seek to discover the talented, there should be offered courses whose technical content is focused upon certain types of commercial, industrial, decorative and graphic art." It was suggested that "in the senior high school definite steps should be taken toward specialization. Up to this time art education has sought to bring to the attention of the pupil various esthetic experiences, with definite reasons for selections, choices or arrangements. This more general knowledge must now be directed toward somewhat prolonged and specialized types of artistic production."

A minor purpose of the conferences will be a discussion and an interpretation by the state representative of the recently issued Elementary Bulletin on Art and Industrial Arts. This bulletin attempts to organize much of the elementary drawing and construction work about certain definitely defined industrial motives.

"One used to hear a great deal about the value of nature drawing, object drawing, illustration and construction in the elementary school course much as if these activities were ends in themselves. Now handwork is considered as a means to an end, a help in putting across a body of human experiences of sound educational worth. Drawing and manual training have indeed in our day come to have a rebirth in industrial arts, for both have gained distinction in the eyes of school men who are able to see in industrial arts much of educational work that was not recognizable either in drawing or in manual training heretofore.

"Industrial art is bringing more art and more industry into elementary education. There must still be nature drawing, of course, but it will have a purpose; there must still be object drawing, but it will be made significant; there will be illustration, illustration filled with meaning and with purpose; there must still be construction, more of it than ever before; but all this activity will be carried on with a consciousness upon the pupil's part of its pragmatic value and of its place in the great world outside the schoolroom's walls."

This new attitude toward the industrial arts and art education in general is one of the most encouraging signs of the times. Nothing is more needed in the American attitude towards the arts than to be taught the practical, pragmatic value of art in all its phases as one of the most necessary elements of civilized life. Too long, as a nation, we have looked upon Art as a thing apart, a thing above and beyond our common human interests.

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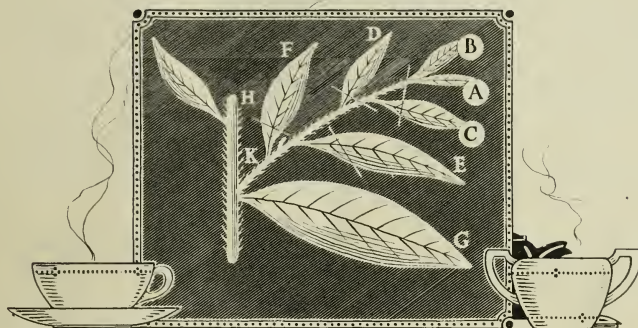
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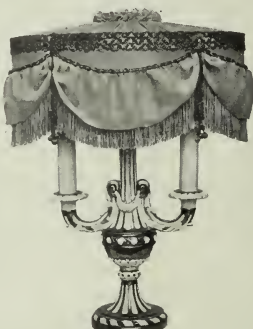


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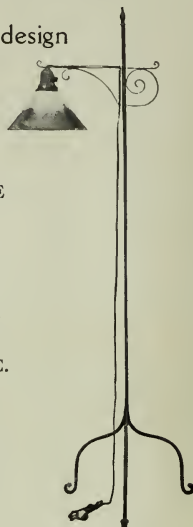
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## Nairn Officials Sail on the Aquitania

MR. PETER CAMPBELL, treasurer and general manager of The Nairn Linoleum Co., Kearny, N.J., accompanied by Mr. Robert Campbell, assistant treasurer, sailed on Tuesday, October 4, on the S.S. *Aquitania*.

The trip is a business trip, and will include visits to England and Scotland.

**STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, OF ARTS & DECORATION, published monthly at New York, N.Y., for October 1, 1921.**  
State of New York, County of New York, ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Joseph A. Judd, who, having been duly sworn according to law, depose and says that he is the Publisher of the *ARTS & DECORATION*, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printing on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher—Joseph A. Judd, 50 West 47th Street, New York City.

Editor—C. Matlack Price, 50 West 47th Street, New York City.

Managing Editor—None.

Business Manager—Joseph A. Judd, 50 West 47th Street, New York City.

2. That the owners are:

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3. That the known bondholders, mortgages, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown is:

JOS. A. JUDD, Publisher and Owner.

Sworn to and subscribed before me this 22d day of September, 1921.

(Seal) ALBERT B. BEELAND,

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*The Cloth-hall at Ypres required one hundred and four years in the building.  
Yet it was destroyed almost in a day!*

## CLOTH-HALLS—FROM MINCING LANE TO FLANDERS

THEY "had a hail in Mincing Lane"—the Company of Clothworkers in London—which was one of the many cloth-halls throughout Europe, particularly Flanders and England, during the 13th Century. Here the productions of the weavers were stored, checked, and sold.

It was in Mincing Lane that King James I, "the wisest fool in Europe," was admitted to the freedom of the Company, in the following manner: "Sir William Stone," said he, "wilt thou make me free of the Clothworkers?" "Yes," quoth the Master, "and think myself a happy man that I live to see this day." Then the King said: "Stone, give me thy hand, and now I am a Clothworker."

Thus did His Pedantic Majesty become a member of the amalgamated guilds of Fullers and Shearmen—the craft of the latter consisting of "shearing" the cloth or levelling the nap. After the Great Fire, when the original hall was burnt down, a "noble rich" building took its place.

"Noble rich," too, were the cloth-halls in Flanders, at Ypres, Bruges, and Ghent; materializing the pride and wealth of successive generations of merchants and manufacturers. Secular organizations received the tribute of wealth through the ministry of art—there was proof of joyful workmanship and a jealous maintenance of the highest possible standards. Chiefest in artistic value was the *Cloth-hall at Ypres*—huge, rich in its simplicity and elegant in its symmetry—an impressive monument to the industrial prosperity of the Middle Ages. But little now remains of the building, ground under the iron heel of war; yet there is an echo still of the artistry of its joyful workmanship. . . .

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*An American Interior, by Dwight J. Baum, Architect*

DECEMBER, 1921

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*Drawing by Drian, for Molyneux*

The art of Drian often inspires the art of Molyneux, the young aviator-captain who, since the war, has been accorded a prominent place among the Parisian artists of dress—artists who are prominent contributors to the "Salon of French Taste"

# ARTS and DECORATION

*A Magazine of the Fine and Industrial Arts*

ARCHITECTURE · SCULPTURE · MUSIC · PAINTING  
DRAMA · INTERIOR DECORATION

VOLUME XVI



NUMBER 2

December, 1921

## A Salon of French Taste *A Post-war Exhibition in Miniature*

By EDMOND HARAUCOURT  
*Director of the Musée de Cluny*

IT is undeniable that entire humanity is undergoing a pathological crisis. For the past ten years this crisis of man manifested itself by wars and revolutions. It revealed itself in the habits of the people, in their tastes, ideas and fashions. It is found in politics and ethics, in literature as well as in all plastic arts. A crisis of this sort always presages a very productive era. What are we to expect of this one?

One of its consequences can already be noted: the Great War has caused the greatest intermingling ever known in history. And this consequence will become a cause in itself, as by prolonged contact the nations in war undergo modifications that are often very deep and lasting. Our own Gaul from four centuries of Roman invasion is still bearing its marks. Later on, the Crusades initiated us into the Arts of Byzantium and the East. The influence of these arts is still with us. In the Thirteenth Century, France inspired all Christendom, and during the Hundred Years' War England impregnated itself with our art just as during the campaigns of Charles VIII, Louis XII and François I we were impregnated with the Art of Italy. In the Eighteenth Century the artistic prestige of Spain impressed even our views, sentiments and thoughts, while in the Eighteenth Century our own free genius, emancipated from any influence, spread over the entire world the teaching of our grace and the doctrine of social justice that ever since governs humanity—at least in principle.

Will this Great War make us masters or disciples, leaders or followers? Will we offer to humanity the birth of a new French genius, or will we, ourselves, receive and follow the formula of others?

This primordial question implicates all the vital industrial, economic and commercial problems. If the mind, the taste and the arts of France are to prevail, our exports will directly benefit through them, as the destinies of industries are closely bound to all spiritual and artistic influences. If it should happen, on the contrary, that the genius of our race is to sink, this wreckage of our creative faculties would compromise at the same time the whole future of our country, and the magnificent rôle that could be played in the generations to come.

A pressing task imposes itself of not only preserving the national genius, but of arousing it in all its integral power to resist the invasions of exoticism, and for its extension abroad.

All the active forces of France, all her intellectual and artistic productivity must join for the accomplishment of such a task. Its best expression would probably be found in a huge national exhibition that would unite under their multiple aspects all the industrial arts, peasant arts and fine arts.

The present conditions of scarcity in men and material and the great expenditures it would involve make a project of this kind too difficult to be carried out.

Ingenuously applied, colored photography alone could supply the means of realizing in comparatively small compass a select grouping

of what characterizes most French taste in its divers manifestations. With magic splendor the exhibition in colored photography has succeeded in its aims. The diversity of subjects in a scale of hues magnified by their very juxtaposition give to the ensemble the chromatic sumptuousness of countless windows of stained glass. Among all the works of our artists and craftsmen, appearing in a blaze of light, and as if illuminated by an inner sun, one stood fascinated, as in a fairy palace. E. H.

THE Great War has given a new impetus to all the arts and industries of France. While France is more than ever realizing how vital it is to her to make the world witness her progress, it is utterly impossible for her, for the present, at least, even as much as to plan the sort of exhibitions that would be representative, and would embrace all France's arts and industries. Very timely, the autochromatic plate, invented in 1907 by Louis Lumière, has made possible the realization of a miniature exhibition where to the smallest details, and retaining all their colorings and proportions, were presented interiors of houses, gardens and even steamships. It was possible to examine to their smallest item all the apparel of a woman's wardrobe. Magnificent jewels looked as realistic as if they were put there under glass. Destined to make a tour of the world in a trunk, this exhibition at the Petit Palais—as the eminent French writer, M. Edmond Haraucourt, expressed it—"fascinated one like a fairy palace."

What is the message, if any, of this diversified French exhibit to the industrial arts of this country?

Among other things, we are reminded that there are very few great names associated with industrial arts in this country in comparison to our output of fine things. There is the memory of La Farge, and there are many and varied evidences of the design-genius of Stanford White. These were men who saw industrial art in its broadest terms, and whose names have somehow adhered to their works. Another is Louis C. Tiffany, whose actual work and whose continuous and far-reaching influence make him the most conspicuous figure in our industrial art today.



*A glass goblet by the famous R. Lalique, who has lent his hand to the design of many exquisite flacons for perfumes*

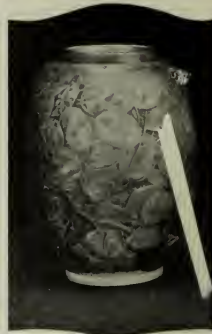




Characteristic glass modelling by R. Lalique



A silver tea-set by Cardeilhac



A jar modelled with naturalistic leaf motif, by R. Lalique

Few architects since Stanford White have had instincts and interests which have led them to any great extent into the field of industrial arts, into the design of furniture, glass or metal. It is true that they have greatly furthered the arts connected with building by insisting upon better design and workmanship in lighting fixtures, hardware, ironwork and other details—but these things have tended to remain details, and have not become the life work of great designers in this country.

A few sculptors have provided designs and models for manufactured objects, but almost always under the cloak of anonymity—a cloak, it should be said, more often imposed than requested. The condition, however, that would make for a really great industrial art in this country would be that in which the first impulse of manufacturers would be to turn to sculptors and architects for designs. Such a procedure, however, is lamentably rare.

Our interior decorators might do more in the direction of making original designs for furniture and developing a more creative spirit in their work. Their average of attainment is high, and it is largely a matter of convention and habit that has kept their work mostly within the confines of historic periods.



Design for a fountain, by R. Lalique

The point is that there is no dearth of talent in this country, but more particularly a failure to develop great designers in the field of the industrial arts. Design for industrial purpose has not been made sufficiently attractive as a career, and the identity of the staff designer in the manufacturing organization has been too thoroughly concealed.

Much has been accomplished toward bringing art and industry together by such great collaborative exhibitions as that of the Architectural League of New York last Spring. Continuous public education toward this end may also be accomplished by the recently opened Art Center, of which more is said elsewhere in this issue.

At the Art Center the American Society of Craftsmen, the Art Alliance, the Louis C. Tiffany Foundation, and other organizations will arrange exhibitions of the designs for textiles, jewelry and other things by our more imaginative designers. But there is a tendency in designers to neglect many of the industrial arts. We have no really brilliant or imaginative furniture designers.

From these observations, however, it must not be supposed that manufacturers are entirely to blame for the absence of great names



A re-constructed interior by A. Decour, invoking the period of Louis XV



A resplendent bow-knot of diamonds by Cartier, of Paris



A pendant earring of diamonds by Cartier, of Paris



A gown of turquoise blue velvet, with a band of metallic lace at the bottom. The shawl over-drape is of several-toned marquisette—the entire creation essentially a work of art. The gown is by Molyneux, of Paris, and the photograph especially posed by Hebe, for ARTS & DECORATION



A pair of modelled pendants with tassels, and a circular pendant by R. Lalique, who is also famous as a medallist and an artist in glass







An evening gown of cloth-of-gold and beads, by Martial Armand. Photograph by Manuel, especially for ARTS & DECORATION



A necklace of diamonds and precious stones, designed to be worn also as a diadem. By Cartier of Paris



A characteristic example of the artistry in glass of R. Lalique



An evening coat of black velvet, with beaded and steel appliques, by Premet. Photograph by Manuel, especially for ARTS & DECORATION

in American industrial art. There is far too little public curiosity as to the identity of designers. In France, when a new perfume appears on the market in a beautifully modelled glass *flacon*, there springs up the appreciative exclamation—"Ah, another creation of Lalique—exquisite," or, "Is the bottle by Lalique or Baccarat?" The maker of the perfume is proud of the fact that his *flacon* is by Lalique: he "features" the fact—he believes, in fact he *knows*, that the name of Lalique will mean something to people, will add to the prestige and the welcome which will be accorded his product. Here, in a similar case, the manu-

facturer would not at once think of going to some such resourceful and imaginative artist as Manship for the design of a perfume bottle. He would not feel that Manship's name would add any practical value to the new product. And if some one urged an American perfumer to go to Manship for a design (to keep to our purely hypothetical case) it is almost certain that it would not occur to him to bring out the fact for the enlightenment of the public.

And so our lesson from the Salon of French Taste is "More Art for Industry, and More Industry for Art." M. P.



The bedroom of a suite de luxe on the new French steamship "Paris"



Modern French furniture and decoration in a suite de luxe on the new French steamship "Paris"

# From a London Club

By SIR JOHN FOSTER FRASER

EDITOR'S NOTE:—Sir John Foster Fraser traveler, lecturer, journalist and publicist, is writing a monthly letter from London to ARTS & DECORATION. Knighted in 1917 for journalistic war service, Sir John had already a back-

ground of world-wide breadth. Among his books are "Rounds the World on a Wheel," "Vagabond Papers," "Pictures from the Balkans," "Red Russia," and he is a member of the Royal Geographical Society.

WE DO not like the "Blue Boy" crossing the Atlantic. Not that we grudge Americans having it; only we would like to retain it ourselves. There is renewed talk of passing an Act of Parliament prohibiting the exportation of British works of art—they have something like that in Italy—so that your millionaires will not entirely strip our walls of classics.

But what we call the best families are all sadly poor over here. Most of our old aristocracy are passing through a rough time—but quite cleverly. Everybody is in the same cart; so there is no good pretending. Indeed, the mode is to talk about one's hard-up-ness, just as elsewhere it is the mode to create impressiveness by ostentation. In my club the other afternoon when one man started boasting he had worn the same suit for two years, another announced he had the suit he was wearing made in the first year of the war, 1914. The King has given up yachting because he cannot afford it—and he is passionately fond of the sea.

So it is not at all surprising that our old gentry are glad to get a little ready money by the sales of "priceless" heirlooms. It is, however, rather astonishing the many beautiful pictures that are still to be found on the walls of historic old places in the shires. I was spending a week-end with a friend who, for the usual reasons, has got rid of his "ancestors." As he took me into the Long-Gallery, the dear fellow sought my appreciation for his cleverness, for he had copies taken of all his "ancestors" and the painted duplicates now hung in the places of the originals. What could I say?

Yet the art business in England is doing quite well. Especially portraiture. The great war hoisted a number of estimable but unknown people into the realms of affluence. Now most of them are having their portraits "done" and the studios "throng," as we say in Yorkshire. Apart from the celebrities who are always "sitting," I have come across some fine pictures of uninteresting people. The flashy foreign artist has his vogue, but real good work is being produced by British brushes. The latest craze is to have one's picture done in an eccentric style, and the most popular producer is a gentleman with a Spanish name—I've forgotten it. The sitter is always lanky and pale and weird-eyed as though he, and especially she, had spent an awful night drinking sour milk and toying with green mice. Being a middle-aged fogey, I refuse to go into raptures over an ill-fed, anemic scraggy madonna, painted lopsided and in serious danger of falling out of the frame. Curious that women, who have no appreciation of caricature (of themselves) are devotees of the bone-and-hank of hair craze. Lady Curzon is a lovely American woman; but in a picture I saw of her at one of the galleries the other

afternoon—gee! as her youthful countrymen would say!

You know Lord Leverhulme on your side. He started as a "drummer," who took to the making of soap; is the greatest soap manufacturer in the world, and a millionaire many times over. Chicago cannot produce better than that. Yet he is the simplest of men, gets up at five o'clock, neither smokes nor drinks—but that doesn't hamper him seeing the weaknesses of his guests are attended to—and when we were guests at a friend's house I chaffed him that his early morning industry was to make the rest of us feel uncomfortable at

a business man and he was not going to pay for full length when he got only 75 per cent of his length. Ructions, followed by much mirth in artistic circles at the new style of being paid by the yard! However, the matter has been settled—probably by going fifty-fifty on the difference.

Have you got the black fancy over in the United States? I believe it originated in Paris. It is catching on here. For the only reason that it is fashionable, our ladies are dressing in severest black—and all women over thirty look best in black. We are now in the very time of the year and the sombre aspect of our streets is not mitigated by black wear. I have a suspicion black is going to have its vogue as an interior decoration. When I was having tea the other afternoon at the house of a woman, who has really got the artistic sense, the hostess mysteriously pulled me aside and whispered she wanted to show me something. It was a bedroom which she had finished in black—black walls, black curtains, black-covered chairs, black counterpane, everything black, except dainty rose dadoes and rose fringes to curtains and counterpane and lamp shades—all black but with rose relief. For the moment I felt as though I had entered a private chapel. I expected the odor of incense and the chanting of monks. Yet the effect was rather good; I think the chief sensation was of peace from the world. If I slept in that room I know I could read nothing more light than Thomas à Kempis' "Imitation."

It is a familiar libel that the English haven't the artistic sense. They have certainly the sense of harmony, as everybody knows who has studied English homes and furnishings and gardens. There has been a very pretty movement started to conserve and preserve certain well-known English houses of distinctive periods, to have them finished with nothing except that which appertained to the period and the folk in charge to be garbed according to the period. We usually have antiques sandwiched into modern surroundings. But here is a scheme where the whole place will be a complete replica, house, furniture, dress, of another day. I belong to a very small and what American newspapers would call "exclusive" club, within a stone's throw of old St. James Palace. The house belonged to the great Lord Nelson. Everything in the place belongs to the Nelson period, the pictures, the furniture, the candlesticks. We smoke long-stemmed churchwarden clay pipes, drink our grog from old-fashioned tumblers; and we sit at polished oaken tables whilst the attendant, in wig and knee breeches, cooks a chop and a kidney at two in the morning before we go home.

At the London picture shows I have noticed a revival of what, for no better name, are called bed portraits. We know the charming old paintings of the Restoration (Charles

(Continued on page 145)



The Nelson Monument, London. A night photograph by Van der Wejde

breakfast. Lord Leverhulme is a real friend to young artists; but he doesn't get on so well with the older artists. You remember that last year he had his picture painted by Augustus John—whose pride is that he introduces character rather than provides photographic portraitures. My Lord Leverhulme did not like the picture. So he paid, cut out the head and shoulders, and the canvas was hidden in his safe whilst the rest of the picture was returned to Augustus John—and Augustus John went round Chelsea saying things. This year his lordship has been painted by William Orpen. The understanding was "Bill" Orpen should receive \$10,000 for a full length and \$7,500 for three-quarters. In arranging the "sitting" it was agreed that his lordship would look better if he was seated. The picture was finished. Orpen expected \$10,000, but Lord Leverhulme would only pay \$7,500. He was



# Strength and Beauty in Our Earliest Furniture

## Wallace Nutting's New Book on Furniture of the Pilgrim Century

POPULAR fallacies concerning the Puritans die hard. One of these fallacies is that they were insensitive to beauty and art. Now, with the publication of Wallace Nutting's "Furniture of the Pilgrim Century," it is no longer safe to assume a condescending attitude toward the arts and crafts of the second generation of settlers. We are indebted to the Marshall Jones Company of Boston for this veritable "museum" of the earliest American art, a printed museum of beautiful pieces collected and photographed by the indefatigable and discriminating Wallace Nutting. This book must take its place, not merely as a guide book for connoisseurs and collectors, but for all who would understand and defend against criticism the altogether admirable austerity of the Pilgrim character. In dedicating his book to Henry Wood Erving, "who early discerned that the strength of beauty of Pilgrim furniture was an expression of Pilgrim character," Mr. Nutting reveals the sympathetic and proper attitude for an appreciation of these austere and uncompromising craftsmen.

Our interest in this early furniture is of the most recent growth. Nevertheless it is an encouraging sign that the interest in Americana is growing and intensifying. Twenty years ago, many of the primitive pieces in pine now attracting so much attention would have been scorned by collectors. But today, due to the courage and ceaseless and truly patriotic efforts of such workers as Wallace Nutting, we are beginning to recognize in the honest craftsmanship of the earliest American furniture the same spirit that asserted itself later in the Declaration of Independence.

Mr. Nutting's "museum" presents the concrete tangible evidence, with only enough descriptive matter of the individual exhibits to answer the questions aroused in our minds, of the strength of those early Americans in the arts of design. As George Herbert Palmer, the famous Harvard teacher, has recently pointed out: "there is solidity in them, durability, freedom from caprice, and an expression of that sober rationality everywhere characteristic of the Puritan genius. . . . For temporary convenience to accept an article of inferior workmanship was reckoned a kind of moral obliquity. Standards of quality had been established in most things, from which individual fancy did not readily depart. . . . For adaptation to climate, wise use of accessible materials, inner convenience obtained at low cost, and freedom from discordant lines, Puritan domestic architecture deserves high praise."

This is no less true of their furniture and accessories. It is wrong to assume that their austerity and simplicity was forced upon them by

mere hardship. Rather was it the outward expression of an inner nobility and spiritual exaltation. Let us remember, as Professor Palmer has suggested, that always ten per cent of humanity is constitutionally sour, and it is wrong to judge the Puritans by that ten per cent. Since they held themselves aloof from the debased drama, sculpture and paint-

ing of their day, they are charged with an indiscriminate hostility to all beauty. It is true, writes Professor Palmer, that their taste was severe. This severity was the expression of uncompromising and thorough rationality. "These are the fundamental qualities in all the arts," declared our Harvard authority. "But they are best attended by a light touch, spontaneous gayety, and superficial grace. Hence arise two types of beauty: the one intellectual, where the beautiful object is an embodiment of law and is stripped of all that is not called for by its purpose; the other exuberant, expressing freedom, play, ornament. In the former Puritan art is strong. On the latter it looks askance. Because the latter, the easier and prettier, is at present in favor, Puritans are apt to be denied all sense of beauty."

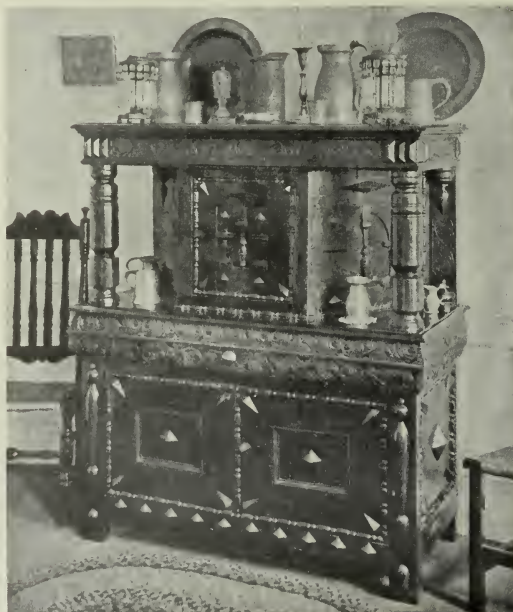
Mr. Nutting's book should do much toward dispelling this fallacy concerning the early American settlers, though it is wrong to assume that all of the furniture now being so eagerly sought should be characterized as "Puritan," or even "Pilgrim." Nor is it so devoid of decoration and caprice as Professor Palmer's words might suggest. The very exigencies of Colonial life prevented any indulgence in mere prettiness; but, on the other hand, there is ample evidence that our forefathers were richly endowed with an expressive taste in decoration and craftsmanship.

For the benefit of the rapidly growing number of collectors of the earliest American furniture, Mr. Nutting's list of "Don'ts" for collectors offers a number of invaluable suggestions. These nineteen commandments are applicable not merely to the purchase of Americana, but to most other objects of art as well. Therefore we take the liberty of reprinting them complete. Here they are:

1. Don't collect restored furniture. Get it "in the rough."
2. Don't collect furniture with new paint, which covers a multitude of sins.
3. Don't seek for bargains. Low prices on choice articles, at a dealer's, prove something is wrong.
4. Don't aim at rarity alone. An object must have an intrinsic interest.
5. Don't hesitate when you are sure. The best things are lost by a day, or an hour.
6. Don't trust your own judgment in all things, because you are experienced in certain classes of things.
7. Don't forget Franklin and buy what is cheap, unless you need it.
8. Don't leave behind what you have purchased. People change their minds. Possession is nine points of the law.
9. Don't fail to keep sweet because you meet people who will not



A two-drawer Hadley chest, dating from 1690-1700, with the initials "H.A." carved in the center panel



A Court Cupboard in the Stanton House, Clinton, Conn. The nail heads are an erroneous effort at restoration. The moldings lining the panels are also wrongly placed there, says Mr. Nutting



*A room with furniture of the Seventeenth Century. Of the early American craftsman, Wallace Nutting writes: "He loved and wrought according to his loves"*



*A room arranged with highboy, lowboy, early Queen Anne looking glass, Seventeenth Century high stretcher table and three Carver chairs*

part with their treasures. Others have rights.  
10. Don't restore more than is necessary. New furnished 17th Century furniture loses its charm. Mahogany is different.

11. Don't forget that an inheritor is often the poorest judge of the age and merit of his property. Traditions should not be bought.

12. Don't give attention to historical furniture. Don't "buy stories." They are good backgrounds for good things only.

13. Don't fail to study both books and the furniture itself. Half the pleasure is in knowing.

14. Don't mix styles very much. The beauty of an old room consists in approximate harmony.

15. Don't make a house a museum. It is not as interesting as just enough.

16. Don't regard the discovery of specimens like rare pieces you already have as a disaster. We ought to be glad for every good thing that comes to light.

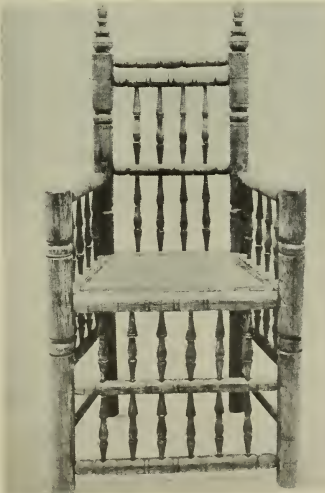
17. Don't fail to let the knowledge of beauty and quaintness in your possession become public knowledge. We owe it to our generation to diffuse good taste. Patriotism calls for an adorned country.

18. Don't despair of getting what you want, if you seek long enough. Hunting is better than fishing.

19. Don't neglect to become an authority on some one thing at least, if it is only a tinder-box.



*A small desk of pine above, with a maple frame, with old butterfly hinges. Desks of this character were only one degree removed from desk boxes. Date about 1700 1710*



*A Brewster chair: Mr. Nutting declares that this piece is possibly the finest example that has come to light. The posts are two and a half inches in diameter, and the chair has lost practically nothing. The chair was in the family of John Tufts, of Sherborn, Mass., for eight generations of record. Date: 1620-40*



*A heavy Pilgrim slat-back chair, unique because of its massiveness. The seat is but 13 inches high. Date: 1620-50*



*A wainscot chair with tape-loom back. Chairs like this one made in America are extremely rare. Date: 1620-40*

The craftsmen of the first century of American civilization were the founders of a great tradition. It was a tradition of soul-satisfying workmanship. It was a tradition that influenced generation after generation of men who build their own homes in the clearing and in the new towns, and which did not die until the advent of machinery and the industrial revolution. Their tools were primitive, but their ingenuity and self-reliance produced a beauty that is finally being recognized. It was a tradition closely related to the conditions of Pilgrim life and character, and in the furniture that is now being collected we may read the story of the strength, the indomitable courage of our forefathers.

There was variety in the furniture, Mr. Nutting writes, because the artificer was not shut around with many artificial limitations. "He loved, and wrought according to his loves. He saw a light and followed without hearing a voice commanding him to finish, in so many hours, a certain piece of work. Yet like the best artisans he worked rapidly, because he was eager to see the embodiment of his ideas. When he finished he has dispensed with a part of himself, yet he was richer in conceptions than before. No man can make a good thing, without becoming able to make a better thing."





A portrait study in charcoal by Mary MacKinnon, a feature of her ARTS & DECORATION show

## The Mary MacKinnon Exhibition

ESSENTIALLY feminine is the art of Mary MacKinnon, a selected group of whose studies in water color and black and white have been shown in the exhibition rooms of ARTS & DECORATION during the past half of November. Feminine in their strength no less than in their finesse and unerring craftsmanship, feminine in their beauty as in their incisiveness. There is breeding and grace and distinction in the beautiful women she portrays, aristocracy in those water colors of great ladies of the colorful epochs of the past, and in her newest portrait studies of ladies of the present—ladies suggesting by pose and bearing that they have emerged from Park Avenue or the more exclusive purlieus

of Fifth. In these new portrait studies in black and white, a new departure for this American artist, she has achieved a striking synthesis of costume, pose and character. The depth of those velvety blacks, the opulence of the chic costumes, the very angle of the carefully chosen hats, no less than the expressive repose of the figure, the eloquent gesture of the hands, the well-groomed perfumed atmosphere of luxury that emanates from these studies all proclaim her mastery of this expressive medium.

Mary MacKinnon is practically a "self-made" artist, as indeed every artist worthy of the name must be. There may have been in her past a few desultory weeks at the Art

Students' League; but the qualities of intelligence and penetrating perception so evident in these pictures shown by ARTS & DECORATION in a representative "one woman show" are not gifts to be acquired by teaching or sedulous imitation. They are native gifts, developed into full expression by an unceasing and untiring industry.

Miss MacKinnon is one of the group of younger women artists of America whose work has been identified for the most part with fashion illustrating and advertising illustration. She has mastered in triumphant style the technique of both pen and ink and of color. Although she has been influenced by

(Continued on page 151)

# Water Colors at the Pennsylvania Academy

AT the Pennsylvania Academy of Fine Arts the 19th Annual Exhibition of the Philadelphia Water Color Club and the 20th Annual Exhibition of the Pennsylvania Society of Miniature Painters continues until December 11th. The joint exhibition of the water colors and miniature painters this year is in the hands of the following jury of selection and award: Ethel Betts Bains, George Harding, Alfred Hayward, Earl Horter, Elizabeth Howell Ingham, Thornton Oakley; with Ethel Betts Bains and Thornton Oakley acting as the hanging committee. It is not only the largest exhibition of both groups ever held but it contains a special showing of the work of the Royal Society of Miniature Painters of England, which is given a place of honor in the North Corridor.



*A New York Harbor study by Joseph Pennell*

In addition the general exhibition is notable in that two of the galleries are devoted to memorial exhibits. Gallery "H" contains the

is a blaze of slashing color in which such famous water colorists as the Dana Gold Medal men of other years, Alfred Hayward, Francis McComas and Dr. M. W. Zimmerman play their part, while a touch of novelty comes from the fact that Joseph Pennell for the first time exhibits a series of studies in color entitled "Out of a Brooklyn Window," which are part of the kind of thing he is now doing since he has taken up his residence in a hotel on the waterfront near the Brooklyn Bridge, from which eyrie he surveys the most magnificent spectacle in the world, the waterscapes of the bay and the towering masses of lower New York.

In these fleeting hints of the Woolworth tower and the Statue of Liberty and Bridge and the ser-

(Continued on page 165)



*"Koorn," by Alice Schille*



*Mrs. William K. Vanderbilt, by Albert Sterner*

works of one of the most celebrated illustrators in black and white, F. Walter Taylor, who died last summer; Gallery "G" is almost wholly given over to the works of Lucy S. Conant of Boston, one of the most distinguished of American water colorists. These special exhibits run the catalogue numbers up to nine hundred and forty-eight.

Following the usual rule which makes for impressive results, the hanging committee this year has arranged the exhibits in groups giving a "one man effect" to the numerous walls and sections into which the gallery naturally divide themselves. Aside from the very comprehensive revelation of the art of Miss Conant and Mr. Taylor, the current output of the best artists in color and black and white and in etchings (Gallery "E" being specially reserved for the etchers with a Philadelphian, H. Devitt Welsh, quite in the lead) in numbers and results reaches an extremely high level. Gallery "F," naturally the gallery of honor,



*"The Sisters," by F. Walter Taylor*

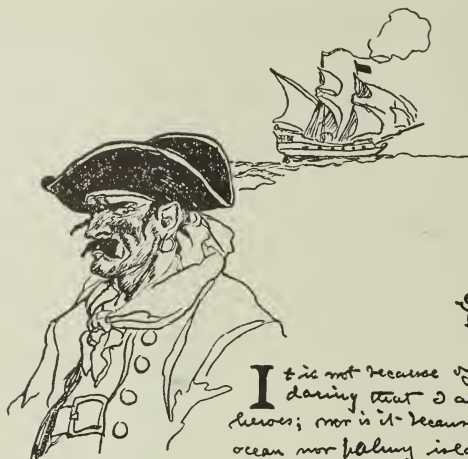


*"Boboli Gardens," by John Singer Sargent*



*"September Bouquet," by F. Luis Mora*





## Ye Pirate Bold.

**I**t is not because of his life of adventure and daring that I admire this one of my favorite heroes; nor is it because of flowing minds nor the ocean nor pillaging islands which he knew so well; nor is it because of gold he spent nor treasure he hid. He was a man who knew his own mind and what he wanted. *Howard Pyle*

# A Book of Ye Pirate Bold

A Memorial Volume of Howard Pyle

**T**HERE are reasons enough why chronicles of the pirates and buccaneers of the old Spanish Main make a picturesque and appealing chapter of history—reasons which have made “Treasure Island” immortal and romance of old days upon the high seas a thing to stir even the spirits of the most arrant landlubber.

No one has seemed ever to feel, in this latter-day time, when piracy assumes so many less attractive forms, that the good old-fashioned pirates needed either defense or condemnation. Their industry was such a precarious one, and their end usually so violent or so sordid, that one feels, illogically enough, that they really worked as hard for a living as honest gentry.

No chronicler except Stevenson ever had such an intimate appreciation of the pirate as Howard Pyle, greatest of the early American illustrators, and no one but Pyle had the double advantage of ability to tell the fascinating story of the pirate in picture as well as word. There is an inescapable feeling that Howard Pyle's pirate pictures are of exactly the flavor that would be found in a set of illustrations for “Treasure Island,” if Stevenson had been an illustrator. Howard Pyle should have illustrated “Treasure Island”—but it has been done by the hand of N. C. Wyeth, one of his most able pupils.

And now, just when veteran connoisseurs of “the good old days” of magazine illustration are voicing their sentiments that nothing worth while is being done nowadays, they, and we of a younger generation, are gladdened by the appearance of a jolly big volume called “Howard Pyle's Book of Pirates.” What could be more



worth while? Certainly it lends considerable weight to the retrospective admiration of the older critics of American illustration, and gives the critic of contemporary work a moment of serious thought as to whether material for a similar book is being made today,

equally worthy of re-publication ten or fifteen years hence. No illustrator, certainly, can write as Howard Pyle wrote—and very, very few of them are as thorough or as tremendously in love with their work. N. C. Wyeth was mentioned, and all of us who are interested in illustration are watching Dean Cornwell, pupil of a pupil of Howard Pyle, with unabating enthusiasm.

But to return to our book, which tells us on its title page that it consists of “Fiction, Fact and Fancy Concerning the Buccaneers and Marooners of the Spanish Main.” Compiled by Merle Johnson, it covers the range of Howard Pyle's technique from the old woodcut days of *Harper's Magazine* through to the colorful illustrations of “The Ruby of Kishmoor.” The text includes much of the fascinating semi-historical narrative of the actual men and deeds of the golden age of piracy, and also much equally fascinating fiction written around fictitious characters. The text of “The Ruby of Kishmoor” is, perhaps, one of the best pieces of narrative writing of its kind ever done by an American writer.

In his foreword Mr. Johnson says: “Important and interesting to the student of history, the adventure-lover, and the artist, as they are, these Pirate stories and pictures have been scattered through many magazines and books. Here, in this volume, they are gathered together for the first time, perhaps not just as Mr. Pyle would have done, but with a completeness and appreciation of the real value of the material which the author's modesty might not have permitted.”

Records of American art in book form have been comparatively rare, and could do much as a stimulus to art appreciation in this country.



“Marooned”

One of the early Howard Pyle pirate illustrations



"The Return from the Promised Land," a Benjamin West in the collection of the Hackley Art Gallery of Muskegon, Michigan



Courtesy of the Ehrlich Galleries

"The Return of Jephthah," a characteristic Biblical painting by Benjamin West

uity, carried on some of the best West traditions in portrait work and composition down to the very immediate present.

With the tremendous development of an abiding interest in Americana things are quite different now. And it is indicative of a new state of things that the Philadelphia Art Alliance, in full cooperation with specialists in Americana such as Albert Rosenthal and J. E. McClees, and with the cooperation of the Historical Society of Pennsylvania and the new president at Swarthmore College, Dr. Frank Aydelotte, and the Governor of the State himself, William C. Sproul, who is an enthusiastic Swarthmore man, as well as chief executive of the Commonwealth, not only plans an exhibition of paintings and reproduction of paintings and of sketchbooks and drawings by Benjamin West, but also looks to aiding in the speedy development of the birthplace of West, a pleasant suburban rendezvous on the college campus, a few miles out from Philadelphia, as a Benjamin West memorial, in which shall be housed such paintings and sketches of West as may be available and suited to the physical and domestic necessities of the delightful old gambrel-roofed stone house built in 1724, in which he saw the light on the tenth of October, 1738. More-



The birthplace of Benjamin West on the campus of Swarthmore College, Swarthmore, Pa.

ment of the art of painting in America than that held casually by those who have delved little into the subject, or who feel as Miss Beaux does, that it is only our immediate connections with Europe of today that mean any-

thing or have meant anything to American art within her own generation.

For the amazing thing about West is that one of the most striking facts in his career, aside from the fact that he painted over 3,000 pictures, some of them of colossal size, and quite dominated the London and the Court circles of his day, is that not a considerable one of the portrait painters who belonged to the American Revolutionary and Post-Revolutionary period, and the late eighteenth and early nineteenth centuries, continuing down as in the case of Morse and Sully, almost to our own time, both of them not dying until 1872, but could claim to be a pupil of the celebrated painter of "Christ Rejected," "Death on the Pale Horse," "The Death of Wolfe," "The Battle of LaHogue," "Penn's Treaty with the Indians," and a thousand and one subjects developed from literature and from sacred and profane history. It is to be remembered that not only did the fame of West fill the English-speaking world, but that his reputation as a teacher and a leader not only brought him the presidency of the Royal Academy in 1792, an institution over which he presided for twenty-eight years, until the day of his death on March 11, 1820, but made his atelier in London a natural rendezvous of talented Americans and men of taste who felt the call of art and desired to become painters or patrons. To the painters West was kindness itself. Indeed, it is held that he actually impoverished himself at times in his endeavor to help those who asked his aid and sought his inspiration. The trouble he took over those who, as in the case of William Dunlap, admitted they behaved like scapegraces and wasted their opportunities if not the patience of West, seems incredible in these days when the average great painter holds to himself and accounts it as a matter of distinction that he goes his own way and goes it alone, without bothering about students' lodging or their drink or diet. West, on the contrary, looked upon the American students as his "own people," who deserved every attention he could give them.



"The Death of Wolfe"

This engraving by W. J. Vollett, after the painting by Benjamin West, had the reputation of attaining the largest sale of any engraving of the time, owing to the unprecedented fame of the painter

over, it is planned by the Art Alliance that interest in West shall not be allowed to die down, even with the Swarthmore house turned into a memorial, and it is urged that during the coming Sesqui-Centennial a Benjamin West Memorial Gallery shall be one of the features of the exhibition of paintings and sculpture in the magnificent new Art Gallery that is now rising on the Acropolis of Fairmount in Philadelphia, dominating the whole city at the Fairmount Park end of the superb parkway. With a Benjamin West Gallery as a feature of the Sesqui-Centennial exhibition, it is virtually hoped by the Art Alliance people and by the Benjamin West enthusiasts that with such a gallery temporarily in being there will be no question of those who control the Art Gallery, and the collectors who know, insisting upon it that a West Gallery shall be one of the permanent factors

ent Americans and men of taste who felt the call of art and desired to become painters or patrons. To the painters West was kindness itself. Indeed, it is held that he actually impoverished himself at times in his endeavor to help those who asked his aid and sought his inspiration. The trouble he took over those who, as in the case of William Dunlap, admitted they behaved like scapegraces and wasted their opportunities if not the patience of West, seems incredible in these days when the average great painter holds to himself and accounts it as a matter of distinction that he goes his own way and goes it alone, without bothering about students' lodging or their drink or diet. West, on the contrary, looked upon the American students as his "own people," who deserved every attention he could give them.

(Continued next issue)



# A New Co-ordination of Art Activities

## The Opening of the Art Center in New York

By MATLACK PRICE

THE dedication and opening of the Art Center in New York on October 31 inaugurated a new idea in co-ordinating a number of art societies and groups, and in housing them in a permanent headquarters building. Results which will develop from Art Center's auspicious beginning are forecast by the exhibitions arranged there during November, and by the enthusiasm of the members of all the affiliated clubs.

The exact intention and aim underlying the



Photograph by Gessford

Mrs. Ripley Hitchcock  
whose vision and enthusiasm turned Art  
Center from a dream to a reality

organization and incorporation of Art Center is set forth with admirable lucidity in the catalogue and program of its opening exhibition:

"The Art Center, Inc., is organized to insure united action by the societies devoted to the applied arts and the handicrafts. It plans by general educational propaganda to foster



The building of the Art Center, 65 East Fifty-sixth Street, New York City. J. Monroe Hewlett, Architect. Sketched by Rayl

and protect the artistic interests of our commonwealth through the application of the arts of design to the everyday life of our people, and to advance the decorative crafts and industries that are allied to the home and the problems that are associated with the making of ornamental objects of every kind. It will also advance all forms of reproductive illustration, whether in magazines or books, or in graphic arts as applied to advertising and the art of photography. It will create and institute all forms of educational efforts and exhibitions in co-operation with other organizations."

The President of the Art Center, to whom is due the immense credit of organizing and finally "achieving" the present building, with its seven affiliated societies, is Mrs. Ripley Hitchcock. Certainly every person in New York who believes in making the whole city an art center of the world will aid the work

which the organization proposes to further.

Among the names found on the Advisory Committee, those of such prominence in the field of art as Mrs. E. H. Harriman, Otto H. Kahn, Mrs. John T. Pratt, Mrs. Willard Straight, Louis Comfort Tiffany and Mrs. Harry Payne Whitney give assurance of strong and effective executive work within the organization itself. The four chief executives are Mrs. Ripley Hitchcock, President; Charles Dana Gibson, Vice-President; Col. Wade H.



Photograph by Rachitz

Louis Comfort Tiffany  
who has encouraged craftsmen and students  
in a practical way

Hayes, Treasurer, and Heyworth Campbell, Secretary.

The seven co-operating societies, with permanent headquarters in the Art Center building, are The Art Alliance of America, The Art Directors' Club, The American Institute

(Continued on page 126)



A drawing by Charles W. Locke in the Tiffany Foundation Gallery at Art Center



"Lonesome"—painting by J. C. White in the Tiffany Foundation Gallery at Art Center



Original drawing for lettering by Fred W. Coudy in the exhibit of the American Institute of Graphic Arts at Art Center. The institute showed exhibits of fine typography and printing, with many original plates and wood blocks



"In the Studio Door," a photograph by G. W. Harting, in the exhibit of the Pictorial Photographers of America, at Art Center



A portrait bust by James T. Porter, in the Tiffany Foundation Gallery at Art Center



"The Studio," an illustration in oils by Dean Cornwell, in the exhibit of the Society of Illustrators at Art Center. Edward Penfield is the president of the Society, and the exhibits showed representative work of its well-known members



Representative jewelry designed and made by students of the Tiffany Foundation, on exhibition at Art Center



A batik hanging from the Javan Studios, in the exhibit of the Art Alliance of America at Art Center



American made textiles and furniture in a corner of the main gallery of Art Center. Besides providing a permanent home for seven constituent art societies, Art Center aims to further industrial art in America by constantly bringing art and industry together





Costume sketches for the marionettes of the Teatro dei Piccoli of the Via SS. Apostoli, Rome

## Opera on a Ten-foot Stage

By GILBERT W. GABRIEL

Illustrated with photographs and original sketches of scenery and costumes from the Teatro dei Piccoli, Rome

SOMEbody always whispers into the confidential ear of a voyager to Italy that he must not miss a visit to the marionettes. In Naples especially, they say. Guide books of twenty years ago are full of the historical importance of that mouthpiece of the Neapolitan people, the puppet show. There were marionettes, it seems, long before anyone thought of singing songs on the Santa Lucia or erecting tourists' hotels on the new quays. But Naples needs other guide books, now. And they will have to quash that fiction of the marionettes. True, they are still to be found of infrequent nights per week in the eastern section of the city. But the dreadful passion of the Italian moving picture has chased poor Punchinello almost entirely out of the hearts of the people and left him little humor and few centesimi on which to subsist. It is better to wait until Rome is reached.

For Rome seven years ago launched a children's theatre—*Il Teatro dei Piccoli*—and this little puppet project has grown to be one of the most important factors in the city's artistic life. When Alfredo Casella, the modern Italian composer, who is visiting America this winter, calls it "the most interesting theatre in Italy and one of the most delicious in the world"; when the feared and famous critic, Torrefranca, says it is "the best theatre of music which we have in Rome," and is echoed by practically every important journal in the country, then delights are justified, superlatives in order.

The Teatro dei Piccoli, for all that its company makes a grand tour every year and presents one of the largest and rarest repertoires known to opera, has never broken faith with the children who first made it famous. It remains a marionette theatre, a children's theatre. Grown-ups may come, and do come, long after nursery hours, to revel in the mystery of tiny figures touched to life, and to hear the operas of their own youth recreated on a modern, miniature stage. But it has not been planned for them. In every sense it is a theatre of the

little people, real and fancied, on and off stage.

A dark, narrow alley, called the Via SS. Apostoli, is just the proper entrance to all this. Brothers Grimm must have paraded their ogres up such alleyways. Then a low door, equally promising. Then a hall, larger than it looks, with seats on exceptionally high tiers for the sake of the youngsters who must look over the shoulders of fat nurses and opaque old grandfathers in the rows ahead. On the walls are frescoes of Mozart, Gozzi and other little boys engaged in the business of becoming famous early in life. The platform ahead is curtained to the edges of a stage some ten feet broad, where, with the ghosts of little strings surrounding them, the puppets go through their play of comic dignity. If you enter while they are at it there is a constant ripple of young laughter going on.

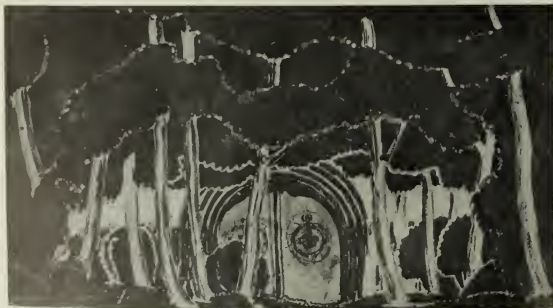
Thanks to Tony Sarg, New Yorkers and others have had a taste of what artistic and amusing things can be done with marionettes. There was "The Rose and the Ring," for instance, and never to be forgotten. But things go on a bigger, more established scale in Rome. The Teatro dei Piccoli has a repertory of more than thirty plays and operas—a larger one than the Metropolitan Opera House says it can afford. In these days of striking stagehands, recalcitrant choruses, superlatively priced singing actresses and top-notch tenors, the Teatro dei Piccoli's is a solution not to be slurred.

The Metropolitan says it cannot, simply cannot revive Mozart's "Don Giovanni." But the Teatro dei Piccoli can and does—and splits the satisfaction between high artistic merits and financial profit. Also it refinds and replays Donizetti, Pergolesi, Paisello and Shakespeare with a prettiness transcending all ways, means and measure of its stage.

More than that, its performances have induced some of the best known French and Italian composers of the day to write especially for premieres before its young audiences. Here is Ottorino Respighi composing an exquisite "Sleeping Beauty in the Woods." Here is young Carabella, one of the coming ones of Italy, fitting intermezzi and accompaniments to a "Fortunella" and plunging a ballet on "The Deluge" into very modern music. And Massenet's "Cenerentola"—on one of the few stages which will ever hold it; and Cesare Cui's operas, made out of old Perrault's story book.

It is not all opera, though even when plays pure and simple are produced they are always wreathed in music especially composed. Imagine "The Tempest" with marionettes. Or Jules Verne's "Twenty Thousand Leagues Under the Sea." Or that old favorite of Italian childhood, "Pinocchio." Or Gozzi's famous poem, "The Love of the Three Oranges." (Serge Prokofiev, the young Russian composer, wrote an opera on the same theme, by the way, at the order of the Chicago Opera Association—and it is yet to be heard.)

But the operatic repertory is no less than staggering. Rossini's "L'Occasione Fa Il Ladro"; his "Signor Bruschino"—what a lark! Then, for a grand climax, his "La Gazza Ladra." And Pergolesi's "La Serva Padrona," of which traditional old comedy New York had only a glimpse when it was produced a few years ago by the Society of American Singers. Also, his "L'Amore e il Tracollo," which America does not know at all. Then "The Barber of Seville"—but Paisello's, not Rossini's everlasting one. Donizetti's



The scenery in Rome's theatre for children is painted with imagination and directness

"John of Paris," even Richard Wagner's juvenile work, "The Fairies."

Think of "Crispino e la Comare," which the grandeur of a Metropolitan production in recent years never let its audience realize how brave a tale for children's eyes it was supposed to be. Think of "Crispino" and his fairy, his demon, his quarrelling old doctors reduced to the daintiness of a ten-foot stage and the miracle of many little strings! It is in its right setting here. Or, if you think your children deserve a sounder fare, there's such a great old melodrama as "I Promessi Sposi," no less sublime for its shrinkage.

Lest the account degenerate into a catalogue let's have done with titles; though we have not exhausted the fascinating list by any means. There are other works which, in a modern opera house, would be impossible of presentation. Here they are carried out with a fineness, a zest, a completeness of imagination which no adult plans could compass. The singing from behind the scenes is an art in itself: an art of precise timing with the tremor of a wooden jaw, the wink of a china eye; an art, too, of vocal sympathy with the size of the hall, the size of the hearers, the exquisite meaning of this miniature mimicry. The orchestra, out in front, is sworn to pretty effects. There is much speculation in musical Italy today on the subject of chamber music opera. This is one solution of it.

Scenery and costumes, like the incidental music, have had some of the best-known men of Italy eager for their composing. Names which are familiar in the Biennial Exhibition are to be found as well in the lower corners of this children's theatre's backdrops. They are names



Looking at this village scene painted in fresh clear colors is like stepping into the pages of a picture book

such as Dino Vannucci, Bruno Angoletta, Montedore, Cambellotti, Terzi, Grassi. Hence you see whole holidays of joyous designs, col-

or of a rusty, uneasy green. It is a thing of few strokes and no mincing. Bakst could do no better. Another scene is the deep, deep cavern



Some of the most original artists of Rome design such scenery as this for Signor Podrecca's puppets

ors on a spree, imaginations gone kindergartening, exotics pared down to simplicity. In the heart of every famous artist broods a hankering to paint scenery. It is atavistic, but it

of a sea-monster's mouth. His yawning jaws border it, top and bottom, in a spiking frame; the center goes down into his purplish vitals in a tunnel of awful perspective. A village scene is gay in picture-book, unshaded colors. A garden set is all golden, with a pale golden well in the center, a haymound as golden as only an Italian haymound can afford to be, daisies golden in the fields which stretch away to golden skies; unearthly gourds are bobbing on the vines of the foreground, big, shining lanterns of the *paese*. A little Japanese scene clings to the simplest essentials of peach blossom and wisteria, with a temple gate in silhouette and mountains of dotted outline. If such wild adventures in color and composition were enlarged for a man-sized stage and adult appreciation the police would look for Russian propaganda. For children, on a stage of marionettes, they

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Three characters in "La Gazza Ladra"—Ninetta, the Shoemaker, and the Judge





Photograph by White

Lionel Atwill and Vivian Tobin in the new Sacha Guitry comedy "The Grand Duke," produced by Mr. Belasco at the Lyceum Theatre

## Deeper Notes in the Current Drama

### Tragedies and Near-Tragedies Indicate a Renaissance of Serious Effort

By ROBERT ALLERTON PARKER

WHILE comedy predominates these nights in the Broadway theatres, there is no lack of serious drama. Even the managers seem, this season, to be taking the drama seriously. The deeper, darker tones prevail in many of the plays presented. The three current attractions of Arthur Hopkins may even be characterized as tragedy. Eugene O'Neill's "Anna Christie" is tragic, despite its so-called "happy" ending. Miss Zoe Akin's "Daddy's Gone a-Hunting" is likewise sombre. "The Claw," that earlier Bernstein piece in which Lionel Barrymore is making such a profound impression, is a study of the decay and

disintegration of a French radical. Add to this list another O'Neill play, "The Straw," presented by Mr. Tyler at the Greenwich Village Theatre; "A Bill of Divorcement," by that all too clever Englishwoman, Clemence Dane; and the Theatre Guild's first offering, "Ambush," by a new American playwright Arthur Richman. All of these are attempts in serious vein, efforts more or less successful, to transport to the theatre drama that probes below the glittering surface of life and crystallizes deeply felt truths concerning the treacherous undercurrents.

Of these contemporary tragedies, the deep-

est impression has undoubtedly been made by "Anna Christie." An American dramatist like Eugene O'Neill who has won recognition for his unflinching refusal to compromise with the conventions of Broadway, and who has compelled attention by the very intransigence of his point of view, might well have succumbed to the flood of praise his plays have evoked. Most of us can survive failure; but few can withstand success. "Anna Christie" is significant because it shows that Eugene O'Neill is still progressing, still faithful to his ideals of uncompromising honesty, still engaged in the difficult task of transmuting into drama the hard, unyielding, stubborn facts of life—of life stripped of those frivolous trimmings and fripperies which are sometimes erroneously termed civilization. If his canvas is as a rule peopled by men of the sea or victims of the land, it is not merely because of their picturesque and savory language, but rather, so it seems to me, because Eugene O'Neill finds the deepest reality among men beautifully unconscious of those conventions and customs that guard and protect the majority of us from the sharper, more bitter ironies of human existence.

"Anna Christie" shows O'Neill emerging from that almost too rich sense of the theatrical which seemed to be a native gift, emerging from the purely picturesque and escaping the treacherous quicksands of romanticism which might at one time have engulfed him. We leave it to other critics to discuss the technique of "Anna Christie," to point out the merits of one act or the demerits of another. There are crudities, lack of unity, an ungirt generosity. But we prefer these qualities (because they are faults due rather to his rich, almost inexhaustible background, his wealth of reference), to the superficial technical unity and excellence which usually conceal poverty of thought and experience.

"Anna Christie" is doubly significant because it focusses attention upon the superb acting of Pauline Lord. Hers is one of the supreme characterizations of the contemporary theatre. In a rôle that called for all that an



Photograph by Abbe

Miss Katherine Cornell in "A Bill of Divorcement," a play in which she has made a profound impression

actress possessed of vitality, of flexibility, of penetrating understanding, Miss Lord at no time gave any sign of the exhaustion or the limitation of resources. This inarticulate victim of unspeakable circumstances, unable to express in words the acid disillusion of her life, became in Miss Lord's incisive characterization the very symbol of womanhood. Another, almost any other actress, would have sentimentalized the character, would have resorted to dark trickery to arouse sympathy for this young woman who exposed the abyss of her own life, but triumphed in her staunch refusal to stoop to apology. No American actress, we venture, certainly not in recent years, could have swept the audience as Miss Lord did into the maelstrom of that overpowering scene in the third act into which Eugene O'Neill seems to have concentrated all his power as a dramatist.

Compared with such a play the much discussed English drama "A Bill of Divorcement" by Clemence Dane, seems, despite its pretensions and its self-importance, a superficial but hugely effective bit of theatricalism. Miss Dane's novel, "Legend," published a season or so ago, revealed her as mistress of a well-stocked bag of tricks. These she now uses most profitably in "A Bill of Divorcement," a play that aroused no little discussion in London due to the agitation for divorce reform. What seems to be woefully lacking is any sound or well-based conviction on the part of the author that she was not willing to sacrifice for theatrical effect. Perhaps the greatest significance of this production, now current at the Times Square Theatre, is that it brings into the foreground another young American actress, Katherine Cornell. As the young English girl who must bear the burden of the divorce problem of her ill-assorted parents, Miss Cornell suggested the strength and sensitiveness latent beneath the flippant sophistication of the young generation she represented. Few, indeed, are the actresses who could play



Photograph by Abbe

Lionel Barrymore as Cortelon and Doris Rankin as his daughter Anne in the studio scene in "The Claw"

a girl of seventeen caught in the dilemma in which Miss Dane placed this girl, without making her pretty and silly. Miss Cornell avoided the pitfalls that awaited her and made herself over night the veritable star of the play.

In "The Claw," an earlier play of Bernstein, Lionel Barrymore is given perhaps the greatest opportunity of his career. As Achille Cortelon, the Socialist Samson, whose degradation and final downfall are brought about by the faithless Delilah so brilliantly portrayed by Miss Irene Fenwick, Mr. Barrymore appeared first as a radical statesman in the full plenitude of his power; he is captured by the

wily, scheming, greedy Antoinette Doulers. In the second act he begins to cast aside his ideals and his principles as excess baggage in the unscrupulous quest of money and political power. In the third he is a broken, senile, whining sexagenarian, reduced to the ignoble position of begging his bitterest enemy for mercy. In the last, he is bereft of power and position. The mob stones his house, smashing the windows of the salon. His wife deserts him. He cannot face the mob. It is a cruel, bitter, brutal play—this one of the younger Bernstein, but there is no denying its great theatrical

(Continued on page 165)



Photograph by Mary Dale Clarke

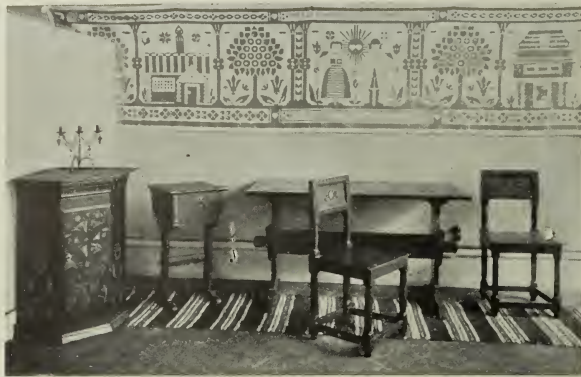
Eugene O'Neill, whose two plays "Anna Christie" and "The Straw" were recently produced in New York



Photograph by Stein

Miss Helen Robbins, who played Shakespeare with John and Lionel Barrymore, is acting now in "Daddy's Gone a-Hunting"

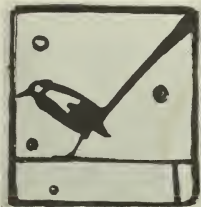




Lovers of the unusual will delight in the painted wall panels. They date back to the Fifteenth Century and the Museums in Stockholm have many fine examples. Much of the modern Swedish furniture is designed on strong simple lines and one can trace its source to early Northern times. The finest effects are realized through the fact that every single piece of furniture has its own character in accordance with its use

## Decorative Arts from Northern Europe

*Notes and Photographs from Constance Winde*



From Luxembourg — that lovely little country of "ruined castles and picturesque villages"—come these decorative black and white tiles. For children's rooms or a nursery fireplace they possess a wealth of suggestion, and the rough quality of the tile is full of character and charm

It would be difficult to find a more attractive or amusing fireplace to dream before than the one photographed above. Courtesy Arnold North

A procession of the various animals so dearly beloved by children used as a border on the walls of a child's room should gladden the heart of any little maid or man. These cleverly designed figures, silhouetted in shining black against the background of white tile, come in great variety



The Swedish peasants have always excelled in making beautiful things for the home. Especially they seem to possess a rare sense of color. Because of the lack of light during the long winter months, they try, by the use of bright colors, to bring sunlight into their homes



# Parfums de COTY Paris

L'ORIGAN - CHYPRE  
LA ROSE JACQUEMINOT  
AMBRE ANTIQUE - STYX  
JASMIN DE CORSE  
L'EFFLEURT,  
L'OR



ESSENCES - POUDRES DE RIZ - EAUX DE TOILETTE  
BRILLANTINES - LOTIONS - POUDRES A-SACHETS  
POUDRES COMPACTES - SAVONS  
POUDRES DE TALC

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# Some Thoughts About the Nursery

By CONSTANCE ALLEN WARD

**I**N these days of overcrowded towns and cities the housing problem confronts the young mother with great menace. It has almost come to be a question of whether we shall have childless homes or homeless children, and the nursery as an integral part of the home is a wavering institution.

Too often the only room of his own that the modern baby knows is measured by the limits of his bed-on-wheels which is moved from one place to another to allow space for the rest of the family. And so a room apart for the baby has come to be an achievement, an end in itself, and the end to which it is but a means is overlooked.

A baby's surroundings cannot be over-estimated as a factor in his start in life. Through his eyes he forms and holds impressions that are lasting so early in life that a wonderful opportunity is afforded the mother fortunate enough to have space in her house to build around the baby a little kingdom of his own that grows with his understanding.

A short time ago a mother was complaining to me of her nine year old son's lack of neatness and appreciation of beautiful things. She and her husband are both artistic and she could not understand the boy. I remembered the nursery he had had, a room filled to overflowing with dust-catching, fussy wicker furniture; hanging of jumpy, rabbit-covered cretonne; wall paper of restless animals hung in odd spots with pictures; the floor almost knee-deep with toys, and I asked to see his present room and found the answer to his lack right there. It had to serve as an extra guest room and a sewing room in emergency. The week's mending was heaped in disorder on a sewing machine in one corner; some new suits that had come for him were strewn on the bed; his closet was doing more than double duty, harboring hat boxes, his mother's best clothes, some extra blankets and a suitcase, along with his little clothes and an assortment of toys and shoes. It was a very busy, bulging closet, whose door would never quite shut. His bureau was shared, in part, with the household linen, and the top of it was graced with a guest toilet set. The furniture was of the semi-precious variety, and there was far too much of it, far too many hangings at the windows, far too many pictures on the walls; there was not an inch of unused space, and yet the mother was expecting good things of the boy who lived in the room!

The incident sealed in my mind the fact that we should think constructively for our children and give them the



*A nursery furnished with ample provision for every need, with play and neatness happily harmonized. Home of Mr. Devereux Milburn, Westbury, L.I. Peabody, Wilson & Brown, architects*

best we can afford. And the best does not mean the most expensive. Granted the space for a nursery, the keynote should be simplicity.

First of all, there should be plenty of bare space for the eyes to rest on; this also serves the purpose of allowing adequate floor space so that the baby can do his first creeping in the safety of his own room. If the room is small this space may still be gained by a systematic elimination of all but the essential furnishings; a crib, a bureau, baby's chair and a single bed. These four pieces can be chosen from a variety of styles to suit the individual taste, the only point of importance in governing the choice is that the furniture should have a surface easily cleaned with soap and water. The bed should not be made up as an extra sleeping bed for a nurse or visiting grown-up; it is to lay the baby on for dressing, and should be used for his exercise while his crib is being aired. Placed lengthways against a wall it makes a safe, comfortable place for

him, and is even more convenient to use than the dressing table or stand. It requires simply a rubber sheet covered with a heavy sheet or spread with small pads handy to lay the baby on. An old-fashioned chest of drawers painted to match the rest of the furniture makes an ideal place for baby's clothes. It provides ample space for all of his belongings and is easy to keep neat.

The nursery walls should be of tinted plaster with a washable surface. Any soft shade will do for the tinting, though blue is probably the best. The ceiling should be in the same tone and the doors and trim should be ivory rather than white.

For decorations it is wise to stay on the safe side and not have any at all. A baby is pleased with the most simple things and it is always

easy to add pictures at will as the baby grows older.

To insure the floor from drafts when baby creeps it should be covered with a plain linoleum under the rug. The draft around the doors can be eliminated by having the doors shut against a sill slightly raised from the floor.

The infant mind is so active, so quick to take impressions that all unnecessary disturbances should be avoided. Solitude is good for a baby, it is splendid for him to learn to play alone and he will be happy for a stretch of time if his quiet is not broken by some one popping in to see if he is all right. If one remembers the amazing reach of even a tiny baby and keeps things well above it one can be reasonably sure that he is safe playing alone. However, to insure safety, it is a very good plan to have a nursery door with a window let in at the upper half. It is a simple matter to pull the curtain aside and look through the glass to assure one's self, night or day, that one is not needed. The ordinary course of a baby's busy day gives him plenty of companionship, and if he is allowed to be alone part of the time "Daddy" need not be cautioned not to play with him. Give him rest, so that Daddy's playing is a part of the day to be looked forward to.

Soon enough the child must adapt himself to a grown-up world and every little bit of planning that we do to make the steps easier for him will be more than repaid. And our first thought should be on the room that he spends most of his time in. It is not fair to a child to be brought up in surroundings that require constant admonitions of "No Touch." Everything in the child's room should be directly related to his life of play and development.



*Built-in closets and shelves here suggest "a place for everything, and everything in its place." Home of Mr. Francis Boardman, Riverdale, N.Y. Dwight J. Baum, architect*



# In New York Shops

*Gifts of Abiding Value and Good Taste Enrich the Interest of the Home*



*A group of unusual gifts for men*

Swiss hand-carved raven, with well for ashes. \$12.50

Bridge box, hand-tooled leather, in blue, green, brown and purple. \$50

"Wise Owl" paperweight, polychrome. \$7.50

Borghese book ends, in soft antique finish. \$9.50

Italian hand-tooled leather box, lined in moiré silk. \$5.00

From Bienvenu



*A unique boudoir table adapted by Elizabeth Arden from a dressing table of the time of Louis XV. Its depths conceal powder boxes, perfume holders, creams and lotions of rare value to the seeker after beauty. \$225*



*Two secret compartments add value to this roomy hand-carved mahogany desk of the Georgian period. \$440*

*The walnut chair with scroll back and gold brocade seat is priced at \$85. Shown at the Hampton Shops*



*Log holder, copy of an English dairy pail in antique brass and copper, 15½ inches high. \$38.*

*Brass log tongs, 13½ inches long, \$8. 18 inches, \$10. Arthur Todhunter*



*This stool of old oak, for the fireside, piano or window, is from the Hampton Shops. It is covered in red silk damask, finished with gold galoon. \$110*



*Double deck brass and burnished steel footman. \$40  
Arthur Todhunter*



"A Study in Bronze," by Evelyn Alvord. Eight inches high. \$100 Gorham Company



Very finely executed Point de Venise tablecloth and napkins, with delicate point embroidery on hand-woven linen. Cloth, 36x36, \$275. Napkins, \$150 doz. Grande Maison de Blanc, Inc.



"Spring," by Edith Barretto Parsons, slightly under life size. In bronze, \$3,500. In marble, \$7,000. Gorham Company



Sterling silver candlesticks, Colonial design. \$28 a pair. Gorham Company



Chinese jeweled narcissus plant in pure white jade bowl; the blossoms are of finely carved white jade, the leaves are of spinach-green jade. Edward I. Farmer



Colonial silver water jug. \$64. Gorham Company



Heppelwhite chair from set of 14. Date, 1780. Price of set, \$3,500. Frank Partridge



Wrought-iron bridge lamp in polychrome, or black and gold. Twelve-inch ecru gauze shade, finished with gold galoon and quaint wool flowers. Complete, \$75. Alice Gillam Munyon



One of six Chippendale chairs. Date, 1740. Price of set, \$2,500. Frank Partridge

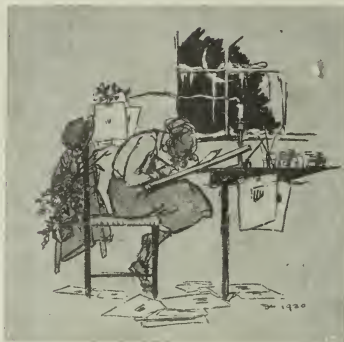


# Varied Holiday Greeting Cards

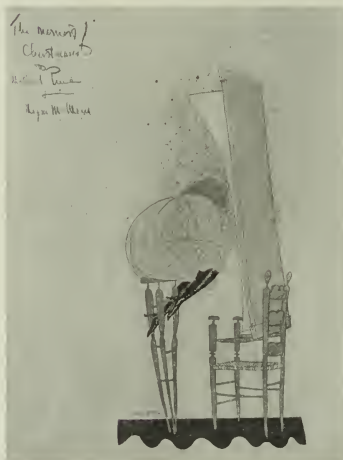
Which Artists Send Out for Christmas and New Year's



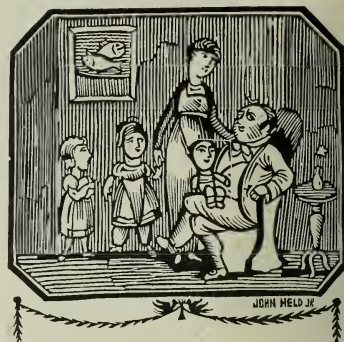
The Crawford Youngs, going in for the good Old Fashioned kind of Christmas, happily recall the kind of thing which links English Christmas with the name of Randolph Caldecott



Gwen Davies was so busy before Christmas that this eloquent little sketch told her story to her friends



Art was so long and time so fleeting that Ralph Barton made an impression of Neysa McMein, working in a cloud of pastel dust



NOW THAT TH' HOLY DAYS WITH DECIOUS MIRTH  
HAVE COME TO GLAD TH' INHABITANTS OF THE EARTH  
JOHN WYCKOFF AND ELIZABETH HIS WIFE  
AND CHILDREN WISH YOU ALL THAT'S GOOD IN LIFE

★ ADDITIONAL CHILDREN NAMED JOHN

John Held not only revives the jolly old wood-cut, but also the "apostrophe" style of English verse. The smallest child was added the second year this greeting was sent out, the inset in the wood-cut being naively apparent



YEXMAS SNOWSTORM WHIRLS WITHOUT  
AND CHILLS ONE TO YE HEARTE  
WHILE COAL IS HIGH—TOO DEARE TO BUYE  
YE ARTISTE AND HIS WYFE MUST DIE  
OR BURN YE WORKS OF ARTE  
**JOLLIE CHRISTMASS**  
From JOHN AND ADA HELD

John Held is one of our most industrious of wood-cutters, letting the chips fall where they will, as he whittles out a succession of amusing blocks in the real old technique



A colorful New Year poster in the best style of C. B. Falls



What could Willy Pogany be expected to send out, if not a card expressive of his whimsical imagination?

# When Artists Greet Their Friends

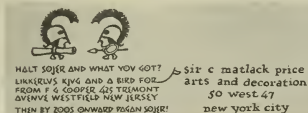
*They Express the Holiday Spirit with Art and Wit*



Lithographed by himself, this presentation of a good old plum pudding of Merrie England, carried Crawford Young's Christmas greetings



A large holiday poster in eminently classic vein came from the hand of F. G. Cooper. The bird, be it explained, is blue, for happiness, the other colors the conventional



black and red of Greek pottery. And the label for this poster—conveyed, in some of F. G. C.'s inimitable language, quaint Hellenic mailing instructions



Christmas Greeting piped by a quaintly disreputable "wait" of some very remote period of the Christian era



A vigorous wood-cut technique made effective New Year greeting poster, in blue and black, for Adolph Treidler



*Greetings from the Chapmans*  
The house and family of Fred Chapman, briskly cut in wood, made a jolly Christmas greetings in 1920



Dickensian in flavor was the snow-swept street-corner by Hugh Ferriss last Christmas



Art of the most advanced decorative variety is seen in the wood-cut greetings sent out by the Zorachs



Last New Year's the Illians walked lithographically forward from 1920 to 1921 in a pleasantly sketchy manner



# Craftsmanship in Decorative Accessories

## *Design and Workmanship in American Industrial Arts*



*A graceful bronze lamp with shade of silk and a flower bowl in iridescent favrile glass*



*An interesting grouping of artistically executed suggestions for Christmas gifts*



*One of many designs in bronze desk sets, the illustration showing one in antique green with ships and other maritime motives*



*Decorative study in special furniture with antique tapestry screen*

*Suggestion for wall bracket in lighting scheme*



*Photographs by Lee from Tiffany Studios*

*A quaint example selected from a matchless collection of antique hooked rugs now on sale*

*At right and left are bronze candlesticks of unusual and graceful design*



# CHRISTMAS GIFTS FOR CONNOISSEURS

RARE PIECES OF OLD SILVER—\$20 TO \$2,500  
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COLLECTORS' OBJECTS OF OLD CHINESE ART—\$25 TO \$5,000  
RARE PAINTINGS BY GREAT MASTERS—\$250 TO \$30,000  
OBJECTS OF ART IN FINE BRONZES, BEAUTIFUL ROMAN  
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SPECIMENS OF JADE, OLD PRINTS, MINIATURES, SMALL  
RUGS, ETC.—\$25 TO \$1,000

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COMFORTABLE EASY CHAIRS, OCCASIONAL CHAIRS,  
USEFUL SMALL TABLES OF CHARM AND QUALITY,  
VARYING FROM \$50 TO \$250*

*SMALL ENGLISH SOLID SILVER BASKETS AND VASES  
FROM \$10 TO \$25*

*ALSO VARIOUS CHARMING PIECES OF GLASS, ENGLISH  
SHEFFIELD PLATE, INKSTANDS, TRAYS, ETC., FROM  
\$15 TO \$100*

MAY WE HAVE THE PLEASURE OF SHOWING YOU THROUGH THE  
SEVERAL FLOORS CONTAINING THE MANY INTERESTING OBJECTS?

## P. JACKSON HIGGS

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REPRODUCTIONS . . . . . DECORATIONS

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NEW YORK





A decoration for "Irish Fairy Tales" (Macmillan), by Arthur Rackham

## The Illustrator as First Aid in Children's Books

By GAI SABER

NOW IS the season of the year in which so many of us, who know very little about children, still less about children's books, and least of all about the illustration of children's books, begin to indulge in the old pastime of telling how it should all be done. Gazing at the flood of books for children which the publishers are now releasing upon the good-natured public, one wonders—one would in truth give a good deal to find out—what the children would think of this vast industry devoted to their instruction and amusement. So many of these handsome books, so many, so very, very many of these clever, all-too-clever illustrations, arouse the lingering suspicion that the "kiddies," as we so condescendingly call them, would pass them by without so much as a glance. But then, we should remember that all "children's" books are not for all children, and some of them not for children at all.

Hugh Lofting, author of that immortal masterpiece, "Dr. Doolittle" (which is now almost a year old), has recently made some wise remarks about children and children's books. Though he says nothing about that most important feature of them, the illustrations, it seems to me that what he says of literature for the young is equally true of pictures for this important section of the public. All children, says Mr. Lofting, hate to be talked down to. Yet this is exactly what happens in many juvenile books. It is no less true of the pictures. Art-

less illustrators make a number of pictures that may be of children, but certainly are never for them. They are too clever in technique, too sophisticated in their appreciation of the decorative qualities of childhood, too



From "The Laughing Prince," an illustration by Jay Van Eeveren. (Harcourt Brace)

much concerned with blacks and whites, with mass and line, and too little concerned in the great duty of enlivening the text and stimulating the imagination. Hugh Lofting's illustrations for his own book, "Dr. Doolittle" (Stokes), may be, technically, beneath criticism; but they stimulate interest in that celebrated story.

Like too many of the writers of juvenile literature, I suppose, most illustrators proceed on the well-based theory that, after all, these books will be purchased by adults, so they make their illustrations conform to their idea of the adult's idea of what must interest and amuse their children. To quote dear Dr. Doolittle again: "This not infrequently takes the form of inert and mediocre humor which the children miss and which the adult would like to miss. As a matter of fact, the double appeal, as the publishers sometimes call it, will be secured automatically if the children's book is a good one—for children. It can be a twice-told tale twice over; if it is done well, its technique alone will be sufficient to hold the interest of the grown-up reader. . . . We are all children, anyhow; and there is hardly one of us who does not occasionally enjoy a children's tale well told." And, we

may add, well-illustrated! How many books today are sold by their illustrations!

With these general reservations, we may at once confess that many of the illustrated books this year are fortunately devoid of that simpering sentimentality and misunderstanding of childhood that was so prevalent a decade or so ago. Illustrators, perhaps even more successfully than the writers, seem gifted with that divine power of becoming, for the duration of their tasks at least, children themselves. They do not "draw down," to coin an expression, to their spectators. The great juvenile classics and classics for juveniles have for many years been the inspiration for many of the cleverest draughtsmen of our day. Directness and definite statement, combined with imaginative power, rather than any sophisticated subtlety, seem to be the essential requirements for the illustrator who undertakes the difficult problem of visualising tales for children.

Old John Tenniel's illustrations of the immortal "Alice" can never be superseded because they are so precisely in keeping with Lewis Carroll's masterpiece for children of all ages—children especially of the intellect. Other classics have not been so fortunate in inspiring the one and only artist capable of striking exactly the right note for the spirit of the author. On the other hand, some famous contemporary illustrators, like Edmund Dulac, Kay Nielson, or the

(Continued on page 122)



Paul Bransom's illustration for "An Argosy of Fables" (Stokes)



"The Nixie," one of the illustrations from "Lazy Matilda" (E. P. Dutton)



# THE GORHAM GALLERIES

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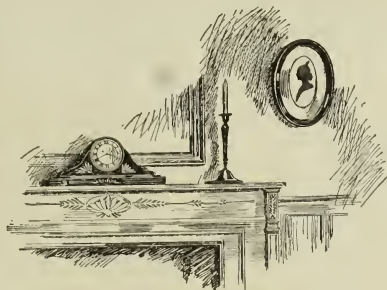


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THE GORHAM GALLERIES

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NEW YORK



## *When you give Genuine Mahogany you give heirlooms*

YOU have seen quaint Mahogany tea-tables and writing desks at which Beaux in small-clothes and Belles in brocade have played their parts. The polished surface of the Mahogany has reflected powdered hair and patches. The legs, maybe, are scratched by the spurs of men who rode their last thoroughbred two hundred years ago. And have you ever thought that the children of your children's children may, sometime, reflect that you, too, enjoyed the beauty of the Genuine Mahogany furniture you are buying today?

\* \* \* \*

The pleasure of owning Genuine Mahogany furniture is not yours alone. Like sterling silver and old lace, its presence bespeaks refinement and good taste and it is admired by your friends.

But, after it has served *your* purposes, future generations will still admire its beauty. That is the wonder of Genuine Mahogany. It improves with age. It indicates that good taste is a precious jewel, good at any time or place.

Another charm of Genuine Mahogany is in its distinctiveness. It lies beyond the skill of any furniture manufacturer to make two articles of Genuine Mahogany furniture alike in appearance. The form may be the

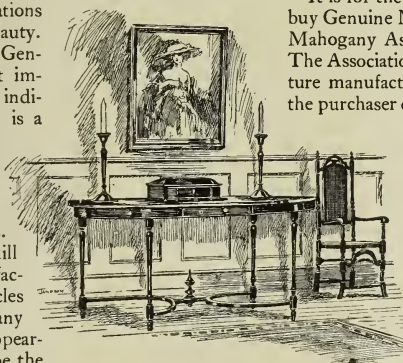
same, the design may be the same, the wood may have been taken from the same log, but the wonderful diversity of grain is such that no two tables, chairs or desks ever look quite alike.

No other wood possesses the individuality of Genuine Mahogany. It is the aristocrat of all woods. Styles may come and go, fashions may change, but Genuine Mahogany furniture is always in fashion and never out of style. But, just as an imitation diamond is inferior to the real gem, so is imitation Mahogany. It may resemble the Genuine for a time but the deep mellowness, characteristic of Genuine Mahogany will never appear; neither can inferior furniture withstand atmospheric changes or the hard usage that the most carefully kept furniture must undergo.

It is for the purpose of enabling you to buy Genuine Mahogany furniture that the Mahogany Association has been formed. The Association will co-operate with furniture manufacturers and dealers to insure the purchaser of furniture getting a square

deal. Good furniture can be made of other woods but—when you ask for Genuine Mahogany and pay for Genuine Mahogany, you should get Genuine Mahogany.

*Ask your dealer to guarantee that the article you purchase is made of Genuine Mahogany.*

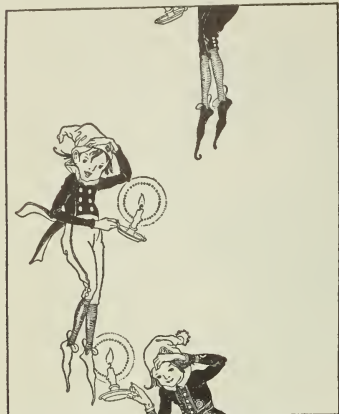


*After all—there's nothing like*

# MAHOGANY

MAHOGANY ASSOCIATION, 347 Madison Avenue, NEW YORK





"The Voyage of the Wee Redcap," from "Twenty-four Unusual Stories" (Harcourt Brace)

Frenchman, Boutet de Monvel, merely use the text as a point of departure, as the stimulus for an independent creation. Their books are bought for the pictures; and in many cases we wager the text is seldom read.

Among the new offerings, there are a number of books which indicate that the artists have approached the problem of illustration in a spirit of intelligent craftsmanship and without making desperate efforts to overshadow the poor author.

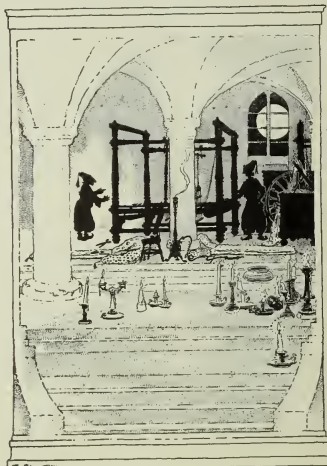
A book for parents, teachers and students of stories for children—rather than for children themselves—is Lucy Sprague Mitchell's "Here and Now Stories" (E. P. Dutton). The unsigned illustrations, we are informed, are by Dr. Hendrik Van Loon, and make up in expressiveness all that they lack in beauty. These drawings give a very good imitation of the naïveté of children's drawings. But the doubt enters our mind as to whether the solution of the problem of illustration can ever be found in any attempt to reconstruct the draughtsmanship of children. There is a heavy hint of "modernism" in these illustrations. Their greatest value would seem to lie in the possibility that they may be faithful reproductions of the actual drawings of real children. Mrs. Mitchell contributes a valuable and suggestive introduction on the actual merits of the traditional literature for children.

The problem of the pictures in books for children is something more, as Miss Pratt suggests in her introduction, than that of merely furnishing amusing illustrations. These illustrations may have much to do in the formation of tastes and the awakening of the child's interest in art. "In the presence of art," affirms this authority, "schools have always taken a modest attitude. From some reason or other they seem to think that it is out of their province." This is no less true, we believe, for too many of our publishers. Either they feel that any alleged artist is good enough for the illustration of juvenile books; or, on the other hand, they go to the extreme of "artiness"—artiness, let it be confessed, that pays no attention to the poor child. Schools, says Miss Pratt, regard children as potential scientists, professional men and women, captains of industry, but scarcely potential artists. To what school of design, what academy of music, what school of literary production, do our common schools lead?

Gwenyth Waugh's illustrations for Bernard Sexton's collection of Indian mystery stories of coyotes, animals and men, "Gray Wolf Stories" (Macmillan), strike out in a new vein,

and are devoid of that sentimentality which vitiates too many illustrators. There is dignity and strength in these illustrations, a firm sense of the values of black and white, and a decorative use of human and animal forms.

One point never to be forgotten is that children are not just children. They are persons of varying sizes and ages and tastes. What appeals to one may not in the least appeal to another. Illustrations are, however, usually accepted by the young at what we might term their face value—for their content rather than their form. In Jay Van Everen's decorative illustrations for Parker Fillmore's new collection of Jugo-Slavic tales, "The Laughing



An Eric Pape illustration from the new collection of tales by Hans Christian Andersen (Macmillan)

Prince" (Harcourt Brace), the attempt seems to be to stimulate the imagination, to entice the youthful reader into creating his own picture rather than by any literal representation of character or scene. This is surely a step in the right direction, as there can be little doubt that too great a dependence upon the pictorial fact, upon literal representation, is apt to act as an opiate rather than as a stimulus to the child's imagination. To lead our younger generation into the pleasures of imaginative literature, it is well to induce boys and girls to create their own pictures rather than to impose upon them the sophisticated and often capricious vision of a specialized mind. With their decorative simplification, Mr. Van Everen's illustrations possess the great merit of a new approach to the problem.

The new Macmillan edition of Hans Christian Andersen's "Fairy Tales and Stories,"



Decorations by Arthur Rackham



An illustration by Anna Brewster from "The Rainbow String" (Macmillan)

edited by Signe Toksvig, and illustrated by Eric Pape, is a worthy attempt to give us what might be termed a definitive edition of Andersen. In his illustrations Mr. Pape makes use of Andersen's own sketches and cut-outs. His own original drawings indicate a firm and thorough grasp of the graphic possibilities of these classic stories. Mr. Pape invariably chooses the proper moment in each story, and with a fine economy of means and method suffices these black-and-whites with color and drama.

Arthur Rackham is the illustrator of James Stephens's "Irish Fairy Tales," another Macmillan publication, which, while not precisely a new publication, is one of the most beautiful now in the bookshops. Arthur Rackham has caught the spirit and the flavor of this colorful prose of James Stephens, and in water-color and decoration has condensed the wild and unworldly beauty and humor of these stories retold from Irish folklore.

Another notable book of the holiday season is "An Argosy of Fables," selected and edited by Frederic Taber Cooper, published by Stokes. This is a finely representative selection from the fable literature of every age and land. The book contains twenty-four illustrations in color by Paul Bransom. These alone, rich in action and color and depicting for the most part the animals and beasts who figure so largely in fables from Æsop to La Fontaine, make this book alive and fascinating and not merely scholarly and instructive.

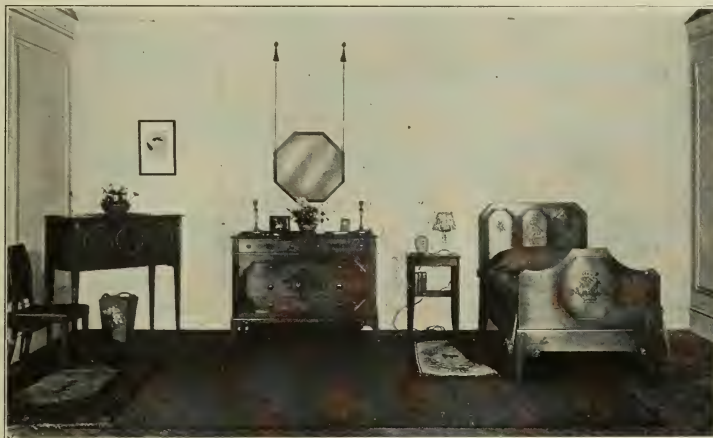
Elizabeth Pyle's "Lazy Matilda" reveals what is in many ways the ideal situation in this matter of illustration. These tales, in verse, have not only been written but piquantly illustrated by the talented sister of the late Howard Pyle. Miss Pyle has, of course, won praise in this dual art before, as the author of "Careless Jane" and "Where the Wind Blows." Anna Cogswell Tyler's "Twenty-four Unusual Stories" have been chosen by this expert story-teller who has for the past twelve years been in charge of the department of story-telling in the New York Public Library and its forty-four branches. The illustrations, by Maud and Miska Petersham, possess the merit of being both illustrative and decorative. Algernon Tassin's "The Rainbow String" (Macmillan) is published for the amusement and surprise of boys and girls from five to ten. Anna Richard Brewster, who furnishes the illustrations, contributes tenderness, sympathy and understanding to this delicate task.



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Photographs courtesy of Bonwit, Teller & Co.



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The knitted fibre suit keeps its place in the sum of sports fashions. This imported model introduces a new weave



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Photos by F. A. B.



A variation of the knitted fibre frock, with drop stitch bodice, plain weave skirt and fringe tunic attached to the sash

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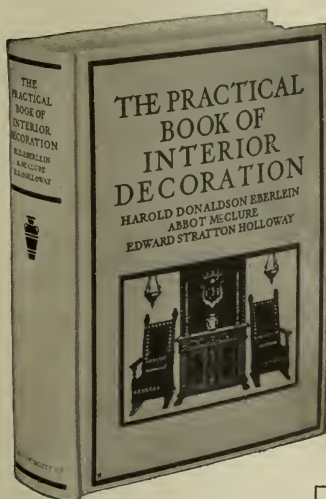
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PARIS  
17, Place VendômeLONDON  
15, Old Bond Street**A New Co-ordination of Art Activities**

(Continued from page 107)

of Graphic Arts, the New York Society of Craftsmen, The Pictorial Photographers of America, The Society of Illustrators and "The Stowaways." A brief outline of the purposes of each of these groups will convey some idea of the varied activities in the field of art which will find expression at the Art Center, and which will there establish new and beneficial contacts with the public.

In addition to the seven societies or clubs which constitute Art Center, the Louis Comfort Tiffany Foundation, of Oyster Bay, Long Island, occupies a permanent gallery for the display of the works in painting, etching, sculpture and crafts of its students. To quote its own statement, the purpose of the Foundation, which opened its doors to artists at Laurelton Hall, Oyster Bay, Long Island, on May 1, 1920, is "to bring together a group of artists and craftsmen of ability and technical training who will work out their own particular problems, assisting one another by their various points of view. The Founder's chief desire is to stimulate the love of beauty and imagination by giving free play to the development of individual artistic personality." The most inspiring kind of encouragement to students is offered by the Tiffany Foundation, because of its *personal* nature. "Resident artists," as the students are called, are given access to the Founder's home, Laurelton Hall, with its rich collections of the finest Oriental and American art and craftsmanship. Mr. Tiffany's spirit in bringing students to Laurelton Hall is, perhaps, the finest individual contribution to art education that has been made in this country for some time.

The following brief synopses will serve to place on record the objects and aims of the several societies which constitute Art Center, and which participated in the opening exhibition. All future exhibitions of these societies will be held at Art Center, and will be of no less interest to the public, or to special workers and students than the exhibitions summarized in the following paragraphs, quoted from the joint catalogue of the opening:

*The Art Alliance of America*

THE Art Alliance of America promotes cooperation between artists, art students, artisans, publishers, manufacturers, advertisers and others who are engaged in artistic activities.

Artists, art students and artisans are advised and directed, with the assistance of experts, regarding their several studies and pursuits. A general registry for the arts is constantly consulted in the Society's headquarters. A department of advice and information is maintained and exhibitions of the varied arts are held. From time to time the Art Alliance publishes technical treatises on art and other in-

formation relating to the objects of its work.

The purpose of the exhibition was to show the relation of art to industry, with special reference to American art and American industry. It also carried out an idea found in other exhibits in the building, the idea of *illustrating processes*. In the Alliance show the journey of an idea for a fabric was demonstrated from its inception in the brain of the artist through the various stages of its manufacture to the finished material. The demonstration did not even stop here, but was continued by showing the methods of advertising this fabric and sketches showing suggestions for its best possible use in its final destination—the American home. The exhibit contained displays of the most artistic materials for women's dress, also fabrics for covering furniture, and several large manufacturers of textiles had special displays.

An interesting exhibit was seen in the batiks and machine reproductions on satin striped "indestructible voile" from H. R. Mallinson & Company, draped on walls and furniture. The original batiks shown with them are the work of two young women who received prizes in a competition arranged by the Art Alliance not long ago. Brought thus to the attention of the great textile house, those modest "entries" were adapted to the needs of modern industry, brought within the means of the majority of our citizens, and today their beauty is at the command of thousands, where, as hand-made products, they would never have got beyond the exhibition walls.

*The American Institute of Graphic Art*

THE American Institute of Graphic Arts aims to stimulate and encourage those engaged in the graphic arts; to form a center for intercourse and for exchange of views of all interested in these arts; to publish books and periodicals, to hold exhibitions in the United States and to participate as far as possible in the exhibitions held in foreign countries relating to the graphic arts; to invite exhibits of foreign work; to stimulate the public taste by schools, exhibitions, lectures and printed matter; promote the higher education in these arts; and generally to do all things which will raise the standards and aid the extension and development toward perfection of the graphic arts in the United States.

The Graphic Arts exhibit consisted of evidence of the activities of this lively group. The printers showed all varieties of letter press printing, including everything from privately printed books to commercial advertising matter, and the most important producers in this

(Continued on page 128)



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being made a part of the service at the recent trials of the Unknown British Soldier in Westminster Abbey. Whoever and whatever you are, you will find something in his poems that will stir you to the soul and haunt your memory through all the years to come.

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## A New Co-ordination of Art Activities

(Continued from page 126)

country were represented. Many examples were hung showing the various processes of reproducing art work by photography. The numerous procedures employed in reproducing art work in color were displayed. "Progressive proofs" of some of these showed the progress of a color print from its start to its finish. Wood engraving, wood block printing and linoleum block printing were all displayed. Also the offset process and copper and gelatine photogravure as well as steel engraving and the etching process. Advertisers and printers will appreciate the fact that the typographic designer, whose work is becoming more important every day, exhibits with the rest of the designers in the graphic arts.

### *New York Society of Craftsmen*

THE New York Society of Craftsmen encourage the production of works of domestic and industrial art, by hand rather than by mechanical means; it also develops the true spirit of craftsmanship, namely, the appreciation of work for its beauty rather than solely for its commercial value. This is being done by social intercourse; by exhibitions, and by founding and developing schools in the various forms of handicrafts.

In the Craftsmen's exhibition a large case exhibited the work of Mr. Louis C. Tiffany, consisting of unique specimens of glass, pottery and enamel, each illustrating some special process discovered or improved by Mr. Tiffany. Mr. Samuel Yellin, the famous architectural iron worker of Philadelphia, had an exhibit showing the steps in the designing, making and finishing of an elaborate piece of ironwork. There are exhibits of pottery, including earthenware, stoneware and porcelain by other professional members. A special exhibit of Prof. Charles B. Upjohn, of Teachers' College, showed the steps in the making of a small piece of crackleware. There were specimens of woven and hand-dyed textiles of all kinds by both the instructors and students in the School of the Craftsmen's Society and the Walter Reed General Hospital for sick and wounded soldiers in Washington. Metal work, jewelry, modeling and many other arts were included in the work shown by members of the society. A special case was devoted to the accomplishments in bookbinding, leather work and allied arts of Miss Elizabeth Mosenthal, a director of the society, who died suddenly in Europe this summer.

### *Pictorial Photographers of America*

THE Pictorial Photographers of America stimulate and encourage those engaged and interested in the art of photography; honor those who have given valued service to its advancement; form centers for

intercourse, facilitate the formation of centers where photographs may be on view; also enlist the aid of museums and public libraries in adding photographic prints to their departments; stimulate public taste through exhibitions, lectures and publications; invite international display of foreign work; promote education in this art so as to raise the standards of photography in the United States.

It is hardly necessary to say that the jury of selection for exhibits for the Exhibition of the Pictorial Photographers have the same standards as the juries who make selections for the highest exhibitions of painting and sculpture. The last man who contended that photography was not and could never be made an art died some years ago, and this exhibition is one more proof that he was all wrong. On the technical side, the exhibit was of interest to all, as it displays many novel effects obtained through the use of the newer bromide and chloride papers with their differing surfaces and emulsions; also the finest prints in platinum and in palladium, as well as exhibits of the so-called "control" processes.

### *The Society of Illustrators*

THE Society of Illustrators has for its object the advancement of commercial art, especially as it relates to magazine and book illustration, advertising in publications or by posters and kindred activities. The society believes that its aims can be best achieved by the promotion of exhibitions, temporary and permanent, social intercourse of the artists among themselves and others interested in art, particularly commercial art, and the protection of the interests of the individual artist by the group as a whole, and so it is devoting its energies to the accomplishment of these results.

The Society of Illustrators' exhibit occupied a large gallery on the first floor in room E. On the floor above, the second floor, was hung the work of the students in the School for Disabled Soldiers, which is under the direction of the Society of Illustrators.

The illustrations shown in the large gallery on the first floor were selected to cover the entire illustrative field, covering oil paintings, water colors and drawings in pen and ink. Such exhibitions prove to be of great practical as well as artistic interest to art students and to the public, as they are limited to illustrations that have been produced either in magazines or books or as cartoons in magazines and newspapers, or as advertisements. This society is the first society of artists that devote their time and talent to illustrations, and this was their fifteenth annual show.

The exhibition of the School for Disabled Soldiers, in room F on

(Continued on page 130)



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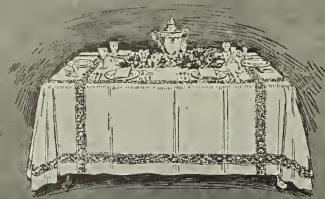


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## A New Co-ordination of Art Activities

(Continued from page 128)

the second floor, could be judged by the same art standards as the other exhibits in the building and was found an exhibit well worth visiting. This admirable institution is in the Pennsylvania Terminal Building, at Thirty-first Street and Seventh Avenue. There are nearly one hundred men in the school, which is presided over by Charles B. Falls, Edward A. Wilson, Ray Greenleaf, George J. Illian, Walter Jack Duncan, Clifford Carleton, William Oberhardt, Frederick Richardson and George Barse. William A. Rogers, cartoonist for twenty years on the *New York Herald*, is the general director.

### The Art Directors' Club

THE Art Directors' Club is a group of those whose function it is to advise commerce in the use of art and to interpret for art the requirements of commerce. It admits art directors of publications, of advertising agencies, of art services, of printing, engraving and lithograph companies, of theatrical and motion picture producers and of manufacturers and merchants, and individual artists and designers whose activities and point of view closely parallel those of such art directors.

The purposes of the club are:

- (1) To broaden the scope of the art director and to increase his usefulness to the organization by which he is employed, to the craftsmen whom he directs and to the public.
- (2) To raise the standards of aesthetic and commercial values in art as applied to industry.
- (3) To establish and maintain a code of ethical practice in the buying and selling of art.
- (4) To encourage more serviceable methods of art education.
- (5) To recognize and exploit art work of merit by exhibition and awards of honor.

The art director is a link between the modern artist and the business man. His job is to know artists, to know what they do best and how their work can be em-

ployed to the best advantage to attract the great American public to the goods it is desired to advertise. An important part of the show consisted of the achievements of the Art Directors of American periodicals. These men buy art work for the covers, illustrations and decorative designs, such as initials and headbands, to be seen in our magazines. The walls of the exhibit also furnished an opportunity of tracing the production of printed publicity from the first rough sketch to its final appearance in the magazine page.

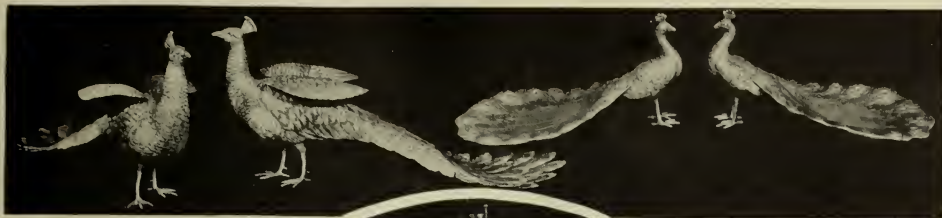
### "The Slowaways"

AS an organization keenly interested in the graphic arts, the Slowaways sacrifice formula for "purpose" in the interest of a state of mind—of individualism in a situation of natural union. They are drawn together by both vocation and avocation. By predilection or profession they are all interested in prints, books, posters, original drawings, typography, design. Thus they are grouped not so much to do a certain thing, as to find freedom to be a certain thing—to gain that understanding interchange that encourages the individual imagination and develops powers of usefulness in all organized or related activities of the graphic arts.

GREAT things may certainly be expected of such a group of active societies devoted to varied art interests, especially in that art at Art Center is not a vague abstraction, unrelated to our actual everyday interests and cultural reactions, but the arts promoted and practiced by all the societies are *applied arts*, arts applied to industries and to nation-wide publication. Art in this sense is a vital factor in this country's development and prosperity, and the several clubs and associations co-ordinated at Art Center are in a fair way to accomplish collectively the objectives for which they have earnestly worked individually.

NATURE never set forth the earth in so rich tapestry as divers poets have done, neither with so pleasant rivers, fruitful trees, sweet-smelling flowers, nor whatsoever else may make this too-much-loved earth more lovely. Her world is brazen, the poets only deliver a golden.

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Silver Peacocks, with adjustable heads and wings. Length, 20 inches; height, 9 inches. Price \$150 each



Silver Peacock nut or sweet holders. Length, 6½ inches; height, 3¼ inches. Price \$32.50 each



Georgian pepper and salt (the salt bowl shown below). Height of the pepper, 6¼ inches; of the salt, 3½ inches. Price \$35.00 the pair



George II covered urn of silver, by Samuel Courtland, London, 1759. Price \$650.00. Four George III silver candlesticks, by Peter Werrltzer, London, 1762. 14 inches high. Price \$850.00



Queen Anne pepper and salt (the salt bowl shown below). Height of the pepper, 6¼ inches; of the salt, 3½ inches. Price \$35.00 the pair

Above, center: Large full-rigged ship of silver. Length, 22 inches; height, 22 inches. Price \$685.00



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## New Acquisitions in American Museums

### *A Graeco-Buddhist Head at the Pennsylvania Museum*

THE great black stone head from Gandhara, which has just been acquired by the Museum, is one of the scant hundred examples of the art which are to be seen in the United States. Its claim to our interest does not lie in its rarity, for there are many in the British and India Museums in London, some in the Louvre and Berlin and scores in the various Museums of India, particularly that of Lahore. Our specimen is significant because of its really extraordinary beauty, a trait which unfortunately does not characterize many examples of this half-breed art, interesting as they are and much as the heritage must fascinate the student.

It is safe to say that no other specimen accessible to us in America is so immediately arresting to the person who knows nothing of its history. So far is this beyond the work of the Colonial Indian craftsmen who produced other examples which are familiar to us, that one's first instinct is to believe it the work of a Greek trained in his proper tradition and imported to the capital of an Oriental Satrap. But in reality there is no more of Classical Greece and no less of India in this head than in any of the ill-executed groups or crude heads that we know. But the blending of the schools is more subtle and more natural.

So far as one knows, none of the productions of Gandhara shows the classical beauty of Greece nor the developed grace of Indian art that came here three centuries after. Other examples of sculpture from the same district and of the same period may be seen at the Metropolitan Museum, the Museum of Fine Arts, Boston, and at Harvard, as well as a small group of loans from the Alexander Scott Collection now shown at this Museum.

It is a peculiar piece of good fortune which brought so remarkable an example of the earliest representations of the Buddha to the Museum. It can be seen to splendid advantage in the enormous pillared temple approach given to us in memory of Mrs. Adelaide Pepper Gibson, and beside the sculptures of the Gupta period.—*The Pennsylvania Museum Bulletin*.

### *The Edward Holbrook Collection of English Glass*

GIFTS to the Museum are peculiarly welcome when by a happy chance they fill one of those gaps which sometimes occur in the collections of even the best-regulated museums. Through the generosity of the late Henry G. Marquand, James Jackson Jarves, Edward C. Moore, and others, the Metropolitan Museum is able to show an inspiring array of Venetian, Spanish, French, and other

Continental glass. But of the great group of English glasses the Museum has until the present possessed but about fifty examples which, while they were excellent of their kind, did not adequately illustrate the achievements of the English glass-blower. It is a cause for special rejoicing, therefore, that as the gift of his estate the Edward Holbrook Collection of English glass has been presented to the Museum.

As on the Continent during the fifteenth, sixteenth, and seventeenth centuries, so in England the delicate Venetian glass was most highly esteemed. Not only was the glass imported but a small group of Venetian workmen was induced to emigrate and for a few years in the mid-sixteenth century they plied their trade in England. Doubtless they exerted a considerable influence at the time in the direction of greater refinement and grace of form. The characteristic native glass of England, however, is of somewhat later growth and of quite different character. While the Venetian glass is delicate, fanciful in shape, extremely light in weight, but often rather inferior in quality, the English glass is sturdy, heavy in weight, adapted to the needs it was designed to fill, of great brilliancy, and bell-like in tone. Its great development, which began in the seventeenth century, was due to the discovery of more effective methods of making glass from calcined flints and because of this origin it is generally termed "flint" glass. The relatively high percentage of lead in its composition increases its lustre and refractive power and accounts for its great brilliancy.—*Bulletin of the Metropolitan Museum of Art*.

### *Deloit Institute of Art: a Monet Canvas*

AS "necessity is the mother of invention," so M. Camille Pissarro introduced a more perfect method of depicting light and atmosphere as a result of Turner's prototype, the "pink and golden" landscapes. Pissarro was able to supply the demand for outdoor "effects" by dividing tones into their primary colors, which were then placed on the canvas side by side in points of pigment according to a method called "pointillisme." Greater brilliancy and illusion of light or atmosphere was thus produced, the eye being attracted first to one hue and then to the other.

Claude Monet was one of the earliest to paint in this way. He theorized, experimented and carried technique farther than Pissarro. Finally his skill became so great that it permitted him to divide tones automatically. He was concerned with the appearances of the same subject in varying climatic, atmospheric and light conditions.

"Les Gladiolus" takes us to a

(Continued on page 134)

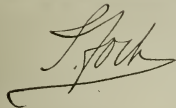
## LE MARÉCHAL FOCH

Paris, 1921.

Cher Monsieur Malisard,

Vous m'avez fait part de votre projet de faire faire par la Maison Baguès de New-York une statuette équestre au Maréchal avec l'intention de lui offrir une œuvre de guerre au profit de la partie des souffrants.

Je vous prie de me vous informer que j'accepte très volontiers à cette proposition et vous prie d'adresser, Cher Monsieur Malisard, l'assurance de mon sincère intérêt.



From a photograph of the original letter  
of Maréchal Foch

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## A Masterpiece in Bronze—

THIS statuette is made of cast bronze and measures twenty inches in length, including a marble base (not shown in the photograph).

It is the work of the famous sculptor, Georges Malisard, for whom Maréchal Foch consented to pose—it is, in fact, the only equestrian statue published with the approval of the Maréchal.

Maison Baguès Frères, of Paris, have received authorization from Maréchal Foch to make a special limited edition of the statuette, numbered from 1 to 300, providing that a part of the sale price would be given for the relief of disabled American soldiers who participated in the Great War.

The price, including the *taxe de luxe*, is \$385, in New York City, from which \$50 is turned over to disabled American soldiers. An additional packing charge is made for points outside the city.

You are invited to enroll your name as one of the three hundred persons who will have the distinction of possessing this bronze of the greatest military figure of our time.



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"You may remember supplying me with patterns of 'Sundour' fabrics, and that I was inclined to doubt that the colours would not fade in the tropics. It may interest you to know that I cut each of the samples in two, placing one-half in an airtight case, exposing the other half to sun and rains here close to the equator, for over seven months. The result is so remarkable—there being practically no difference between the exposed pieces and those locked up—that I frankly admit you were right. There must surely be a great future for these colour-fast fabrics."

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## New Acquisitions in American Museums

(Continued from page 132)

corner of Monet's Giverny garden, where the artist still enjoys the colorful flowers blooming in rotation throughout the season. It is said that he still spends a large sum each year to be assured of a complete picture of growing, blossoming life. One can find him very often walking about in this same spot, working or simply admiring the beauty of nature.

In this picture Monet has found the happy solution of the impressionistic method. He juxtaposes points of bright, primary or pure colors, but in so doing has often made a single spot serve for the representation of a gladiolus blossom. Thus the technique is less apparent in the general effectiveness of the ensemble than when one big, flat surface was divided up into myriads of little spots.—*Bulletin of the Detroit Institute of Arts.*

### The Boston Museum of Fine Arts The Jacquemart Collection

THE Print Department of the Museum has recently acquired a number of original drawings by Jules Jacquemart, together with a practically complete collection of his etched work. Jacquemart, besides having been a brilliant exponent of that finished product of French civilization, a great art connoisseur, collector and writer, was also a master water-colorist, and, according to such a critic as Hamerton, "the most marvellous etcher of still life who ever existed in the world." What gives a special value to the present set of over one thousand pieces is that it comes directly from the artist's own portfolio.

When Jacquemart died, in 1880, he bequeathed two sets to his friend Louis Gonse, the well-known art connoisseur, who had compiled an admirable catalogue of his work. One was immediately presented to the French nation and has ever since been treasured in the Reserve of the Bibliothèque Nationale. The other remained quietly in its carton, undisturbed for forty-one years, until one day it suddenly crossed the ocean to rest forever among the treasures of this Museum. Mr. Gonse tells us that Jacquemart had nothing but love for America and that he considered a museum the best final abode for his work. That this great artist's wishes should have been so completely gratified is a thing to be rejoiced at.

### A Catalonian Fresco

THE Museum has recently acquired a Byzantine fresco which originally decorated the apse of the small Romanesque Church of Santa Maria de Mur in Catalonia. Many of these village churches in the foothills of the Spanish Pyrenees have fallen on evil times and threaten to become ruins. To preserve the mural paintings several have been re-

moved to the Museum of Barcelona. The Boston Museum now possesses the only one which has left the country.

The whole fresco covers a surface of about twenty-two by twenty-four feet. The shell of the apse was occupied by a painting of Christ in an "ovale aigu," in the act of blessing, surrounded by the symbols of the four Evangelists. Below this ran a zone of the Twelve Apostles, life size, separated into groups by three windows. Two of these windows had their jambs painted with the story of Cain and Abel. Again, below this there followed various scenes from the New Testament.

The fresco is not yet in a condition to be exhibited, but it is the intention of the Trustees to install it in a fitting manner in the Museum galleries, and plans are being prepared.—Museum of Fine Arts Bulletin.

### Rhode Island School of Design

THE Rhode Island School of Design at Providence has acquired an exceptionally attractive panel picture of the Madonna and Child, which appears at first sight to be a product of the Siennese school of the latter part of the fourteenth century. No one will deny the Siennese character of the picture, although closer study may suggest its attribution to Andrea di Giovanni, a painter of Orvieto.

I recently had occasion to call attention to the fact that even as late as the beginning of the fifteenth century painting at Orvieto was dominated by the artistic tradition of Simone Martini. Two important polyptychs of the great Siennese master were until late years among the treasures of the town. One still exists in the Museo del Duomo; the other has passed into the collection of Mrs. Gardner at Fenway Court. There is also a Madonna della Misericordia in the Cathedral of Orvieto, and a Madonna and Child in the Museum. Both are by Lippo Memmi, a painter whose best works are hardly distinguishable from those of his brother-in-law and master, Simone Martini. That most of the masters of Siena continued to paint in the manner of Simone Martini may be seen from their works in the churches of San Giovenale, San Domenico, and the Cathedral.

We learn from documents that between 1357 and 1400 no fewer than seventeen painters were employed in the Cathedral alone, but only four of these masters have as yet been identified. They are Ugolino da Prete Ilario, Pietro di Puccio, Cola da Petruccioli, and Andrea di Giovanni.

The iconography of the Providence picture is not quite clear. Whether the two crowns which the

(Continued on page 136)



Antique Panelled Room removed from Thursford Hall, Norfolk, England, recently arrived.

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BRONZES



## New Acquisitions in American Museums

(Continued from page 134)

### BALANCE IN BEAUTY

ONE of the elementary principles in decoration and art, generally, is Balance. An observance of harmony which must never lapse into monotony. An employment of contrast or dissonance that must not topple over into a shrieking hurly-burly. A finely adjusted mixture of both to please—artistically. That is Balance.

A noted European artist-decorator who recently visited New York pronounced the studios and salons in Madame Helena Rubinstein's Maison de Beaute Valaze at 46 West Fifty-seventh Street, one of the most admirable specimens of Balance in Decoration.

If it were possible here to visualize also the color scheme, the accompanying illustration of one of the salons in that establishment would bring home, in a truly classical and definite manner, the meaning of that elusive thing, Balance.

Essential as it is in Art and life itself, it is equally so in that greatest adventure and romance, of all, Woman's Beauty.

Can you keep the nice balance between age and beauty of the face? Beauty which ought to remain constant while age continuously moves onward?

Will an illustration make it plainer?

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To consult Madame Rubinstein, then, is practical wisdom; to neglect doing so is prodigal waste—waste of opportunity of Beauty.

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TON, PA., Jermyn Drug Co.; ST.  
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Child holds refer to the coronation of the Virgin where the Lord Himself is also represented as wearing a crown; or whether the panel was once flanked by side-panels with representations of Saints receiving the crown of Martyrdom, is a question which we cannot answer.—Raimond Van Marle in *Bulletin* of the Rhode Island School of Design.

#### The South Seas in Wallpaper

TAPESTRY, being the recognized ancestor of all wall-papers, handed down to its less lordly descendants its chief quality, that of being in itself a full and worthy decoration for the wall whereon it hung, whether it gained its end by pleasant woven loveliness or the hunted boar with "frothy mouth painted all with red." Though later generations of wallpaper have lost all traces of this quality, serving merely as backgrounds, when the race was young there was a period when their sole purpose was to fulfill the need of a complete wall adornment. These were the Scenic Wallpapers, rich in decorative value, prized for their quaint and curious panoramas. Only a few of these, comparatively, have survived Victorian scrapers and plasters, but of these the Pennsylvania Museum has recently received by gifts a unique and entrancing specimen. It represents a wide prospect of the Sandwich Islands during the visit of Captain Cook in 1778 and 1779. This same paper is on the walls of the Samuel Ham House, Peabody, Mass., but it was never identified with Captain Cook, being called merely "Tropical Scenery." Miss Kate Sanborn in her book, *Old Time Wallpapers*, so names it, and says that the Ham House was built in 1800, and that the paper was not hung until 1810, but we have reason to believe that the design was made some twenty years before.

Never since the golden age of Drake and Raleigh had the Western World so thrilled to tales of adventure and discovery as when the men who sailed with Captain Cook brought back the story of their Odyssey. England again was stirred, though scarcely so profoundly, by thoughts and pictures of new lands and unknown people. The glamour of romance, however, gathered especially about the new found Hawaiian Group, named by Cook the Sandwich Islands, where the "great and excellent commander," after a fortnight spent amicably among the natives, met his tragic and unnecessary end. The descriptions of the savage customs and tropical surroundings recorded in *The Voyages* were subject indeed for the designer of wallpaper. The "Scenic America" series of Zübe,

the bucolic prospects and mythological designs of the Italians, the quasi-oriental pageantry of England, all paled before a theme as exotic and alluring as Captain Cook in the Sandwich Islands. And truly the artist did full justice to his subject. Where the travelers' accounts were pictorially meagre, he drew upon an imagination apparently vivid.

We have record of other paper treating of the same subject, proof of its popularity. Miss Sanborn says: "Near Hooisic Falls, N. Y., there used to be a house whose paper showed Captain Cook's adventures. The scenes were in oval medallions, surrounded and connected by foliage. Different events of the Captain's life were pictured, including the cannibals' feast of which he was the involuntary figure. This paper has been destroyed by fire but I have seen some chintz of the same pattern saved from a fire in 1790." Our designer was more tactfully and less martially inclined. Instead of featuring the unfortunate circumstances surrounding the last hours of Cook (though he does portray the death most accurately in a small section of one of the eleven panels) he preferred as his main theme what Burton Holmes might call a glimpse of the idyllic life of the Hawaiians. Here we see the natives building their straw huts; grouped beneath coconut or papaia, impaling fish on sticks to dry them in the sun, dandling their children under bananas bowed down with ripening fruit, and in the center of the scene three graceful girls are dancing to the tune of pipe and drum and clapping hands, while a chief, with sacred wand and feathered helmet, looks on approvingly and other of his subjects stand or sit on the flower covered banks. It should be noted that the inhabitants of (the artist's) Hawaii are of two distinct races. One is scarcely dark-skinned, tall and lithe, of almost Grecian grace and carriage; these are the superiors and the chief and dancing girls are of them. The others are small and black and woolly-headed; though they are idle their mien betokens them a servile people. The costumes of all are remarkable. The artist apparently had read with care the descriptions in *The Voyages* and where some article of dress is described in detail there, such as the warriors' feathered helmets or the red cloaks of the priests, these he has portrayed with surprising accuracy. Where he depended upon his imagination the garb becomes fantastic but no less attractive. In his conception, classical was apparently synonymous with savage; toga and tunic, stola and sandals are much in evidence, but here and there a European coif surmounted by a somewhat Turkish turban

(Continued on page 140)

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## The Showing-up of Joseph Nollekens

(Continued from page 138)



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ment, resentment and other reactions from fear, vanity, greed or impotence. Nollekens shown-up by Smith is a far greater reality than Nollekens whitewashed by Smith. But all portraits are partial portraits, that is their charm. A good biography is a composite portrait of a man and his biographical maker. Nollekens without Smith would thus be as dull as Johnson without Boswell — or Hamlet without the Prince of Denmark.

Nollekens may have been mean, even miserly, but he retained his friendships and servants through life. This is not inconsistent with meanness in material things, but it is inconsistent with meanness of spirit. His biographer is forced to admit also that there are several unaccountable bursts of even material generosity. It is by these admissions that John Thomas Smith ingratiate himself with his discerning readers. His candor about his own feelings for the man who let him down so badly is as engaging as anything in a wholly engaging book. "It would ill become me," he says, "after venturing to amuse my readers with my old master's weaknesses," if he de-

prived his victim of some meed of praise where praise was due. The attitude recurs throughout: it is the hardened scandal-monger's attitude. Smith's venturings in that sort of amusement are masterly. Here is a delicious morsel of malice prepense: "Having throughout his long life had fewer vexations than most men, by reason of his natural imbecility . . ." I suspect Little Smith of snobbery as well as malice. Old Nolly was never that, nor was he a prig; but Smith was. Mark this passage: "Being without a Confessor, Mrs. Holt, his kind attendant, read his prayers to him; but when she had gone through them, his feelings were so little affected by his religious duties, that he always made her conclude her labors by reading either 'Gay's Fables' or 'The Beggar's Opera'! at the latter of which, when she came to certain songs, he would laugh most heartily, saying, 'I used to sing them songs once, and it was when I was courting my Polly.'" The old sculptor is likeable for that passage, and it is not alone. He had his share of the unpleasant vices, but his biographer had more than enough of the unspeakable virtues.

## New Acquisitions in American Museums

(Continued from page 136)

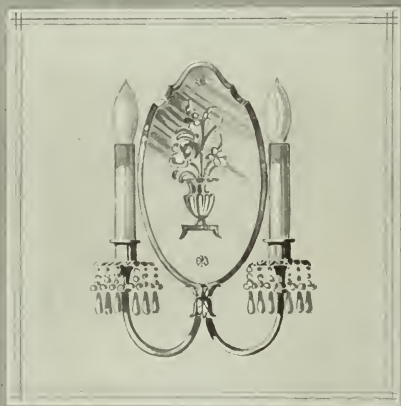
varies the possible monotony of classicism.

In the central background lies Karakaoa Bay, where are anchored the *Discovery* and the *Resolution*. But the scene depicted here is in marked contrast to the pastoral peacefulness of the foreground. On a promontory jutting into the bay stand the huts of Kowrowa, and from the beach up the slope to the village there is a confused scene of battle; crowds of excited natives armed with bows, spears, and clubs are attacking a handful of Captain Cook's men who are defending themselves with ineffectual musket fire backed by the twelve-pounders on the ships. The surf is filled with boats in which the antagonists are also struggling, while Cook himself stands at the water's edge portrayed as he was last seen. At this moment he was "calling out to the boats to cease firing and pull in. Whilst he faced the natives none of them had offered him any violence, but having turned about to give orders to the boats he was stabbed in the back, and fell with his face into the water." So runs the tale in the words of Captain King, and on the wallpaper there is the intrepid commander with arm outstretched giving his last command and just behind him stands a savage with short spear raised about to plunge it in the Captain's

back. The artist chose the dramatic moment for his picture and followed the account of the survivors with pleasing accuracy.

The paper is almost surely of French origin, and may be dated in the last decade of the eighteenth century. The scenic part is in eleven consecutive strips, each about eight feet long. It came to the Pennsylvania Museum through the generosity of Dr. Anna Mitchell McAllister; her grandmother, wife of John McAllister, the well-known engraver and optician, long a notable figure in Philadelphia, was Captain Cook's sister-in-law. Mrs. Cook presented her sister with these rolls, doubtless made with special care, as a remembrance of her association with the Captain, so the pedigree of this gift is in itself interesting.

The entire set is today in as perfect condition as when it was first made. The color blocks were well keyed when the printing was done and the excellence of the drawing, combined with the fresh green of the foliage and the vivid splashes of color in the costumes and the flowers, and the attractive pictorial quality of the whole, makes this wallpaper exceptional, not alone as an example of a vanished style but for its intrinsic charm.—H. H. F. J. in the Pennsylvania Museum Bulletin.



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## Architecture and American Life

THERE is one enormous source of artistic pleasure of which too few are as yet aware; there is one art whose works confront us wherever man lives, which all too many of us daily pass blindly by. That source is to be found in the buildings all around us; that art is the art of architecture."

So Talbot F. Hamlin expresses the aim of "The Enjoyment of Architecture," a new edition of which is published this season by Charles Scribner's Sons. He vitalizes the subject with his own enthusiasm, and attempts to arouse the interest of his readers in architecture as a living art. He does not deal merely with the dry facts of historical architecture, but with the underlying things that express the ideals and the purposes of all good architecture, all good art. You have been often struck with the beauty or the lack of it in some much-talked-of building. This book will help you to understand why a building is beautiful or where it is lacking, and make you acquainted with the elements and underlying principles of all the architecture you see.

Especially valuable, from this point of view is his opening chapter on "The Appeal of Architecture," in which he demonstrates that every American can and should develop his knowledge of the fundamentals in this basic art.

"The days are swiftly passing when to the normal American art was valued as something distinctly secondary to the practical matters of life. We have grown into the precious heritage of appreciation, and music and painting and sculpture and literature bring us a real joy. But there is one enormous source of artistic pleasure of which too few are as yet aware; there is one art whose works confront us wherever man lives, which all too many of us daily pass blindly by. That source is to be found in the buildings all around us; that art is the art of architecture.

"This blindness is the more strange since new avenues of pleasure are constantly opening to one who has even a slight measure of appreciation of architecture. To him a city is no grey prison, shutting him in from God and Nature; it is rather a great book on which is written large the history of the aspiration, the struggles, and the constant striving for beauty of all mankind. To him a building may no longer be merely stone and brick and iron and wood; it may become vital with beauty, a symphony thrilling in its complex rhythms of window and door and column, enriching all who are willing to look at it appreciatively with its message of beauty or peace or struggle.

"Architecture is of all the arts the one most continually before our eyes. To hear music at its best we must go to concerts or operas of one kind or another; to enjoy lit-

erature we must read, and read extensively; our best painting and sculpture are segregated in museums and galleries to which we must make our pilgrimages, but architecture is constantly beside us. We live in houses and our houses may be works of architecture. We work in office buildings or stores or factories, and they may be works of architecture. Nine-tenths of our lives are spent in or among buildings, yet how many of us feel a distinct warmth of pleasure as we pass a beautiful building? How many of us give one hour's thought a month to the beauty or ugliness, the architectural value, of the buildings surrounding us? Wherever there is the slightest attempt to make a building beautiful, there is the touch of architecture, and if we pass by this touch unnoticed, we are by just so much depriving ourselves of a possible element of richness in our lives.

"Architecture, then, is an art, and any art must give us pleasure, or else it is bad art, or we are abnormally blind; and to architecture as an art and the joy it brings we are too callous. It is the constant proximity of architecture during our entire conscious existence that has blinded us in this way. We forget that it is an art of here and now, because it is with us every day, and because we have to have houses to live in we are too apt to think of them solely as abiding places. Therefore we think of architecture as some vague, learned thing dealing with French cathedrals or Italian palaces or Greek temples, not with New York or Chicago streets or Westchester suburbs, and this fallacious doctrine has strengthened in us until our eyes are dulled and our minds are atrophied to all beauty that is being created around us today, and we lose all the fine deep pleasure that we might otherwise experience from our ordinary surroundings.

"This pleasure is of several kinds and comes from several different sources. Many of us have felt its call, and, unknowing, turned away, perhaps perplexed. We feel it vaguely, and accept it as something vague; with strange lack of curiosity we have never tried to find out why we choose some streets to walk on and shun others. We can be sure that this vague feeling, if it is real and worth while, will not die on analysis, like a flower picked to pieces, but will rather, as we examine it, take on definiteness and poignancy and be reborn in all sorts of new ways."

Entirely admirable is the manner in which Mr. Hamlin points out the complex difficulties confronting the American architect, the manner in which he makes the layman understand and appreciate the great fact that architecture is a living, complex art. But also that it is a science as well as an art.

"Architecture is a science as well as an art, and the architect must (Continued on page 144)

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## Architecture and American Life

(Continued from page 142)

not only build beautifully, but he must see that his buildings are strong and durable and efficient, to be proof against the weather, and to fulfill all the practical purposes for which they were built. Good architecture must, therefore, be always sane and practical. Architecture is not only an art of cathedrals and tombs and monuments—though even these must be built to stand and endure—but it is also an art that deals with every phase of the most ordinary businesses of men. Our houses must be as convenient and as roomy as possible. Our office buildings must be economical, with the greatest possible renting space, and they must be provided with all the necessary elevators and toilet rooms and heating apparatus. Our factories—for even factories should be architectural—must have fresh air and floods of light, and be so constructed as to minimize noise and vibration. Our theatres must be so arranged that from every seat there will be an unobstructed view of the stage, and no echoes or undue reverberation to destroy the sound, and so planned that in case of accident the theatre can be emptied in the shortest possible time.

"When one considers that architecture embraces every one of these points, and more; that plumbing and heating and electric wiring and ventilation and the design of steel columns and girders all come under its control, it is not likely that he will accuse it of being an art esoteric and aloof. Indeed, it is of all the arts the one that touches life at the greatest number of points; the architect must always be in our midst, hard-headed, clear-thinking, careful, to fill our daily needs, whatever they are; to build dwellings and shops and railroad stations and factories and theatres and churches; to see that each is as useful and as convenient as science can make it; and then to crown it with beauty, to be a constant delight.

"There are always these two factors in good architecture, the practical and the beautiful, the scientific and the artistic; and the great architect must be both dreamer and engineer. Indeed, it is from the constant interreaction of these two sides of architecture that its peculiar value arises. For instance, an architect may have æsthetic ideals which would, left to themselves, work out into thin delicacy, or an anachronistic grandeur, or in some other equally fantastic way. When such an architect comes actually to design a building, he is instantly confronted by such a host of intensely modern necessities that the final result must be modern, must be expressive of his own time and his own nation.

"Let us look for an example of the results of the interreaction of these two qualities in the chaotic mass of buildings that crowd the

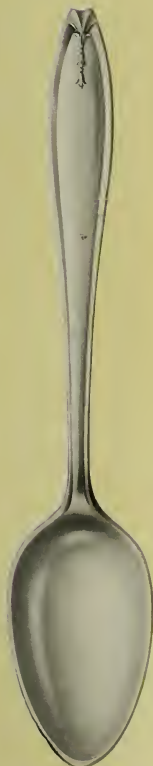
lower end of Manhattan Island. There are simple, square, many-windowed boxes, colossally ugly; there are granite bank buildings, superbly dignified; there are great towers standing high, some lovely with intricate carving and spiky pinnacle, some more severe, with mighty column and bold cornice; and around the skirts of the big business buildings there are massed the low and dingy tenements, shadowed and drab. Each one of these various structures is a complex whole embodying within itself all the thousand factors of our lives which it is meant to serve; each building has a form and a character directly determined by some of the myriad needs of our many-sided civilization. The result is a group of buildings entirely expressive of our national spirit. Look at the dauntless daring of those soaring towers! Notice the way the decorative motives have been borrowed from all the past; in one place the plaid of windows is overlaid with the lacy Gothic of France, in another are piled high the stately columns of Greece and Rome, in still another the pyramid of Egypt, plumed with fleecy steam, rises strongly in the air. It is all, indeed, a complete expression of this nation's youth, of its debt to all the past, of its exuberant vitality, of its respect for wealth and its ostentation, of its young idealism, of its chaos and its faults and its sentimentalities. And on an autumn evening, when the white towers loom pink in the afterglow, and lights are twinkling in the windows, and the October haze lies purple over all, it is passing fair, radiant with a beauty due not only to the soft and shimmering atmosphere, but also the effort of our builders and the skill of our architects.

"It is significant that these buildings are almost entirely commercial buildings of one kind or another. It is not likely, therefore, that they are wild dreams of an unfettered imagination; and their beauty has no grounds in our real and everyday life. The men who have spent the enormous wealth necessary to produce them are not the kind of men one would expect to sink their millions in any scheme that was not economically sound. Indeed, one element of the unique beauty of all these mighty buildings lies in the fact that their entire form is the direct result of the particular needs of the activities which they house. Their character, in other words, is produced by the two-fold character of architecture; for the attempt of the architect to produce a building which shall perform its work in the most efficient possible manner determines many points of the building's general shape, and his desire to create a thing of beauty compels him to treat this shape in the most beautiful possible way. . . ."



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## From a London Club

(Continued from page 95)

II) and the gay times of the Louis' in France, showing fashionable ladies, still abed, receiving their toilette and attended by the admiring bucks of the day—and we have all sometimes wondered how true to life these pictures were. Well, we have not gone as far as that; but a number of ladies are now being depicted in charming boudoir caps and other raiment I had better not attempt to describe, reclining in bed and really looking more attractive than in the stocky pose of ballroom dress, standing as though afraid to sit down.

Quite a number of Englishmen have left London to attend the Washington Conference. It is interesting that Lord Beatty and Lord Lee of Fareham are accompanied by their American wives. The number of American ladies who have English husbands with titles is rather remarkable; and I will say this for my countrymen: they have shown admirable taste in their selection. The other afternoon I saw Lady Curzon, Lady Ribblesdale and Lady Lavery—as pretty and talented a woman as Chicago ever sent to London—and for loveliness and dignity they were a trio which would take some rivaling.

If by the time this is printed you do not have our Prime Minister with you, you will have Mr. Balfour. Mr. Lloyd George is impetuous to visit America. You will like him—I've known him for twenty-five years. Mr. Balfour, however, will be the real aristocrat—has he not the blood of the Cecils in his veins? "A. J.," as his friends call him, has the most casual manner and he has the habit of being grossly quaint about everything—a mere mannerism which we have got used to. Have you heard this about him when he was in New York a few years ago? He was shown the Woolworth Building. "The tallest building in the world, sir!" "Really," in rather bored manner. "Fifty-six stories, sir"—or whatever the number is. "Indeed!" as though being informed it was about to rain. "Fireproof throughout, sir." "What a pity!" said A. J., giving a glance about a third of the way up the building.

Statues should be decorations as well as reminders. There is not much to be said for most of the statues to our public men—though they are not quite so bad as most of the public statuary you have in the United States. We are now busy putting up our war memorials. I am glad most of them are modest, but that does not improve their artistic qualities. The Cenotaph in Whitehall, a plain block of stone, "to the memory of the noble dead," has dignity in itself, but it is dwarfed by its present surroundings, and when London grime has smeared it, will lose its present dignity. It is nice to see

that all men who pass the Cenotaph, walking or riding, raise their hats or salute—just indicating that the reasons of the monument is remembered. Apart from memorials in Westminster Abbey, we have got one or two monuments in London to famous Americans. In Parliament Square is a fine statue of Abraham Lincoln and in Trafalgar Square is an insignificant and unworthy statue of George Washington. Some of my artist friends were asking me whether America has any statues to famous English statesmen, Cromwell, Pitt, Gladstone or anyone else. I personally could not remember. Are there?

We are having quite a boom in lectures on art—and they are being remarkably well attended. A number of people in London know a great deal about architecture and the decorative arts—indeed, house decorating has become a science as well as a hobby. The lecturers give their services, houses are lent for the gatherings, charge is made for admission, but all the proceeds go to charity. Mr. Avary Tipping was speaking the other afternoon on "English Furniture of the Tudor and Early Stuart Period" at Lansdowne House, lent by Mr. Gordon Selfridge; and the money went to the Royal Sea Hospital. Lady Northcliffe is lending her house in Carlton Gardens and Lady Greville in Belgrave Square, and each Thursday all through the winter these lectures on furniture and decoration are to proceed.

There is going to be a great rush to Switzerland this winter—and winter in Switzerland is far more delightful than in summer. I went there for eleven winters, but such journeying was stopped by the war and it is eight years since I sought happiness in the Alps. I hear a great many London Americans are making for St. Moritz. Indeed, the rush at Christmas will be great. The American Express Company, which is developing the travel side, lifts you up in London and deposits you in Switzerland without any trouble to yourself. This American company is offering a shield for curling, and a lot of the Scotch Clubs are going over to try and win it.

Young C. R. W. Nevinson has had a one-man show. You will remember Nevinson, who ran over to your part of the world last year and told Americans exactly "where they got off" in art—which shows he is a lad of courage.

Nevinson just paints as fancy moves him and is contemptuous toward all schools and rules. He has a picture called "Americanism"—a wild girl with little on, dancing furiously to a jazz band, youths with horn-rimmed spectacles looking on, weird lighting, confusion and smoke; symbolic, I suppose, of

(Continued on page 148)

## The JOY of GIVING



*ON one day in the year all Christendom pauses in the pursuit of gain and dedicates itself to the idea that giving is better than getting.*

*Since the tide of time first broke, in ripples now too faint to be heard, experience has proved that to receive one must serve and Service is the giving of one's self.*

**F**OR one hundred and eight years Seth Thomas Clocks, with faces wreathed in smiles and holly, have watched the spark of the Christmas spirit as it has lit candle after candle in the homes and hearts of America's millions.

Ticking the midnight hour, they watched our great grandmothers slip silver buckles and snuff boxes into our great grandfathers' hose. Their muffled voices said, "Good, good" when grandfather smuggled a cashmere shawl into grandmother's fireside chair.

And, as regularly as Christmas has come, innumerable Seth Thomases have beamed at the smiling faces that have peered into theirs answering the exclamation, "Oh! A Seth Thomas for me. How beautiful! How wonderful!" with the friendly greeting—"I'm glad to be here. Start my pendulum and let's make this a regular home."

The business of making Seth Thomas Clocks has survived the years, not because they represent so much fine mahogany, so many wheels of brass, such beautifully chaste dials—but because they are the sum and substance of millions of moments of the lives of men and women who have given all of themselves to their tasks.

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## Modernism In Museums

By CHRISTIAN BRINTON

(One of the most significant events of the present season is the exhibition in the Worcester (Mass.) Museum of paintings by members of the Societe Anonyme. Among the exhibitors are such artists as Alexandre Archipenko, Baylinson, Patrick Bruce, Heinrich Campendonk, John Covert, Dorothea A. Dreier, Katharine S. Dreier, L. Godewols, Juan Gris, Marsden Hartley, Helene Jungerich, Wassily Kandinsky, Karl Menze, Johannes Moltzahn, George Muche, Francis Picabia, Ribemont-Dessaignes, the late Morton Schamberg, Joseph Stella, Fritz Stuckenberg, Henry Fitch Taylor, Arnold Toopp, Tour Donas, Jay Van Everen and Jacques Villon. The following interpretation, entitled "Modernism in Art" is reprinted from the catalogue.)

NOT the least significant thing about the so-called modernist movement in art is that it is no longer modern. It is not, as many assume, one of the legacies of the Great War, nor was it even responsible for the Great War. In point of fact modernism in painting and sculpture is already approaching its majority, having had its inception in the reaction against impressionism, which actually began to make itself felt before the close of the last century.

The high priests of the modern movement in painting are Cézanne, Gauguin and van Gogh, each of whom was neglected and derided in his own day, though at the present movement each is recognized as a master of the first category, a veritable classic of contemporary art. While Gauguin and van Gogh for personal and individual reasons remained in a sense outside the general line of development, it was from the monumental plasticity of Paul Cézanne that stems the movement which we today characterize as typically modernistic. The relation between Cézanne and Henri Matisse is obvious, and it is but a step farther in the same direction until we encourage the initial cubistic tendencies of Picasso, Picabia, Braque, Derain, Gleizes, and Duchamp.

Cubism was, however, static. It lacked the principle of motion—that dynamic urge which is so marked a feature of latter-day existence. It thus remained for the futurist to parallel and in a measure to complete the work of the French post-impressionist, synthesist, and cubist, which task was achieved in the contribution of the Italians, Severini, Russolo, Carrà, and their associates.

The essential features of the modern movement having been established through the emphasis on plastic form as exemplified in the work of the French cubists, and by the development of the dynamic principle as enunciated by the Italian futurists, it merely remained for the programme and practice of expressionism, as opposed to impressionism, to extend its sphere of influence, which it forthwith accomplished with stimulating rapidity.

More than a decade ago it was my good fortune to confront the modernist movement in the various capitals of Europe whence it had radiated from Paris, the soul and center of latter-day æsthetic ad-

vancement. From Paris to Petrograd, and from Stockholm to Barcelona, it was the same story of enthusiastic young men and young women, and some not so young, turning in increasing numbers to the new evangel of modernism. Satiated with realism, impressionism, and painstaking illusionism, they welcomed the abstract and synthetic appeal of the new art with avidity.

In every focus of activity was a courageous pioneer, a fugelman who pointed the pathway to his sympathetic colleagues. Christiania boasted its Per Krogh, Stockholm its Isaac Grünewald, Munich its Kandinsky, Moscow its "Knave of Diamonds" group.

Apprehensive folk who look askance upon any change in what they deem the fixed order of the universe, freely predicted that the Great War would put an end to this wave of so-called radicalism which bid fair to demolish certain cherished preconceptions. And yet, as a matter of fact, nothing of the sort has transpired. Instead of being extinguished the new art has taken on fresh life with the approximate return to pre-war conditions. Long accepted at the Salon d'Automne and other recognized exhibitions abroad, expressionism has at last been accorded the hospitality of certain of our own galleries and museums.

And, indeed, there is scant cause why institutions friendly to contemporary painting and sculpture should prescribe the more advanced pictorial and plastic manifestations of the day. Our publishers do not hesitate to print free verse, our orchestras play the scores of Schönberg, Stravinsky, and Prokofiev, the theatres offer stage settings by the passionate and progressive Russians, so why should our art museums close their portals to the ardent young radicals of brush and chisel.

All we may rightfully demand of them is that they evince a definitely formative attitude toward their work, that they endeavor to create rather than merely copy. For despite the seemingly abrupt changes in technical idiom the essential physiognomy of artistic aspiration does not vary greatly from age to age. The precious impress of personality counts for as much in the work of cubist and futurist as in the patient production of days more remote and more serene.



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The genuine has the name KAPOCK on the basting thread in selvage

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PHILADELPHIA  
Department V

## From a London Club

(Continued from page 145)

modern America as Nevinson sees it. There is absolutely another style in his "Through Brooklyn Bridge," an amazing early morning effect. You would never think the two pictures were painted from the same brush.

The young man is becoming the vogue, not only because he is clever, but because he derides conventions and has got a Whistlerian way. His introductory pamphlet to his pictures, written by himself, is entertaining because of his antipathy "to Dadaism, the gregarious striving for peculiarity and nouveauté: Gagism—the international curse of the senile who dominate all official art societies; Papism—the paternal patronage

and fostering of the good boys of the Slade by the English Art Club; Mamaism—the tedious maternal boasting of the angular and deformed babe christened post-impressionism; Babaism—the propagandist sheep who bleat of pure art and significant form, and butt in vain for little periodicals; Tataism—the tendency of moderns to group themselves together, only to break away with loud and abusive farewells."

Nevinson is the Hotspur of young English artists who proclaim "let us paint what we jolly well like, in any way we like, when we like, and the only criterion of excellence is that we shall love our work when it is done."

## Color in the Home and the Charm of Painted Furniture

(Continued from page 103)

by Robert Browning, to realize how things were created in the days of the Renaissance. We pride ourselves as being the last word in the development of man, yet there are very few, if any, among us who could order such a tomb as the Bishop described, even if they were in the profession. We may not be able to bring such knowledge of art into the furnishing of our rooms; but, at least, we do not have to find our furniture entirely ready-made. We can choose our forms and select our color harmonies in drapery and have our furniture painted in accord; so that we may obtain that measure of personal expression that comes from thinking out a color scheme, based, perhaps, on some delightful English block print, or group of taffetas, or brocades, Hunger for beauty—for color and beauty—that exists today in our American people has always existed, although at some periods it has been suppressed.

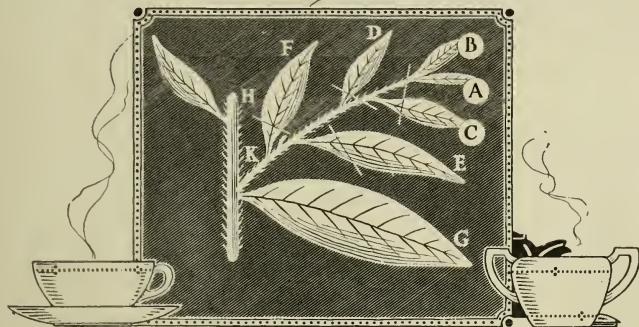
"Any expression of beauty conceived by the mind of man, if valuable, must have within itself the quality of permanency. Although commercialism may cast a temporary blight upon it with ill-conceived or cheap imitations of that which is really beautiful, no lasting harm is done. The cheap imitations perish and the original models remain. Color today has come into its own; it dominates the world of decoration. Decorators and householders can no more refuse to admit color as a contribution to the individuality and beauty of their homes than they can refuse to use color in their dress fabrics and in their gardens.

"Nature furnishes the key how to employ color to the best advantage. The dark, subdued rooms in the interior of the house can be compared to the interior of the woods. In the depths of the forest you find sombre shades and very

little brilliancy, but out in the sunlight, in the open fields and meadows and town hedge rows you find a riot of color. Therefore, rooms that are flooded with light demand the most color. A bedroom full of windows where the sun pours in is not a fitting place for dark and sombre mahogany or walnut and heavy dark-colored rugs and draperies. In such a room your draperies should be like the garden bowers that are blooming outside, and perhaps visible when you look out of the windows. Your furniture should be painted in a lovely shade of blue with rose lines and you should have a sand-colored rug, an Oriental rug, or even a braided rug of our forefathers' fashion. The upholstered pieces can be done in a solid colored fabric that is complimentary to the furniture and draperies, possibly the fabric has a fine design woven into it, or a decorative stripe—all should be in light tones. Then there should be crisp slip covers for summer of the same material as the window draperies. The bedspread a solid fabric with a band of the drapery fabric; or, if not a band, at least piped in some contrasting color. I cannot over-emphasize the value of a beautiful chintz, or cretonne, in working up a color scheme for the painting of furniture.

"A perfectly stunning room can be made by using an effective hand-blocked print for draperies and by the inclusion of one or two carefully chosen pieces of furniture, or, let us say, a large commode with two panelled doors, can be made use of as a vehicle for showing two beautifully considered elements of design and color. Simple as this may seem, it requires real imagination to produce. Thought and planning on the part of the individual occupant is absolutely essential if a house is to possess a personality of its own."

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This diagram shows clearly one reason for the superior flavor, strength and aroma of RIDGWAYS TEA.

The plucking season commences in the early Spring and continues right into the autumn. At the commencement of the season, the plant sends forth its first tiny shoots. In order to get the very choicest pickings, only those leaves marked "A," "B" and "C" are gathered for Ridgways. These tender, young tip-leaves give to Ridgways Tea that rare quality of flavor which distinguishes the famous Ridgway blends.

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"Gold Label" *Genuine Orange Pekoe*

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*There is a collection of charming little Italian lamps now shown that make delightful Christmas gifts*



Fine Reproduction of Queen Anne upholstered Arm Chair in Hungarian tapestry

## Benedetto Croce on the Essence of Art

THE ESSENCE OF ÆSTHETIC.  
By BENEDETTO CROCE. Translated by  
DOUGLAS AINSLIE.

THIS SMALL book of one hundred and four pages consists substantially of the subject-matter prepared by its author for a lecture which was to have been given in the United States at the inauguration of the Rice Institute, of Houston, Texas, in 1912. But the great Italian philosopher has been drawn into the whirlpool of politics, is a life Senator of the Italian Kingdom, and has been for some years Minister of Education in the Italian Cabinet.

There has been for some years a consciousness that in modern thought Benedetto Croce ought to be regarded very highly indeed. And yet his high significance has been, for the most part, taken on trust. It is well known that Mr. Douglas Ainslie has translated Croce's works forming a "Complete System of the Philosophy of the Spirit," in four volumes, as well as the work in which Croce applies the theories of the Æsthetic to the greatest poets of Europe—Dante, Ariosto, Shakespeare, Corneille. Other works of Croce have been translated by Mr. R. G. Collingwood and Mr. C. M. Meredith. Professor Wildon Carr has written an exposition of the "Philosophy of Benedetto Croce: The Problem of Art and History." Mr. Clutton-Brock has made Croce's name better known in "The Ultimate Belief." But no one can pretend that Croce is read generally in this country. The deterrents have been, in the first place, the fact that he wrote in Italian, and then, when he became translated, the greatness of the extent of reading necessary to enter into the ideas underlying his philosophy. But the time would seem now to have come, with the publication of this short and comprehensive work, when it is no longer reasonable to withhold serious consideration from Croce's views.

Signor Croce divides his subject into four parts: (1) What is Art? (2) Prejudices Relating to Art. (3) The Place of Art in the Spirit and in Human Society. (4) Criticism and the History of Art. Art he describes as "vision" or "intuition." Such a view takes us to a reality beyond physical fact, which is something "unreal." Physical facts reveal themselves as "a construction of our intellect for the purposes of science." So that neither art nor even science is based on the reality of physical fact. If art is "intuition," it cannot be utilitarian. Usefulness may be a concomitant, but it cannot be identified with it. Nor does art, described as "intuition," subsume itself under the "moral" or "ethical." Lastly, art is not to be identified with conceptual knowledge. Croce's treatment of the "prejudices relat-

ing to art" is a striking plea for the synthesis and unity of all art. Æsthetic reveals the unity of all the arts—poetry, literature, the drama, painting, architecture, sculpture, music. These divisions are to be regarded as convenient arrangements of subject-matter for thought, and should not obscure the underlying unity.

The third division of Croce's book will have special attraction for students of art: "The place of art in the spirit and in human society." One of the difficulties often felt by the students of Croce is the claim that the moral, the intellectual, and the æsthetic must be regarded as separate. Each is a well-defined territory with a sovereign allegiance entirely its own. Life is a whole, it is true, but we must not "confound the various aspects of development in an ill-understood impulse for unity." We must not "make morality dominate art just when art surpasses morality"—nor *vice versa*. Croce claims that unity *implies* rigorous distinctions, and to those we must attend.

Now, if we do not realize the importance of the distinct provinces of the moral, the intellectual, and the æsthetic, we may be misled into thinking that the "unity" of the spirit can do without one of the provinces. But we remember how pathetically Milton, in his blindness, realized that knowledge "at one entrance" was quite shut out. No doubt he recognized that he had a "unity" of the rest of the gateways of knowledge. So Croce, implicitly, seems to argue that the spirit of man as a unity is crippled if the separate field of æsthetic activity is educationally uncultivated. No other form of activity makes up for it.

Never has the universal place of art in the human spirit received more insistent advocacy than from Croce. The claim that art is just "intuition" puts the æsthetic activity into the scope of the youngest child. It is concerned with the direct meaning of the world of experience as it shines forth among the images which enter the mind from the first. It is always reflective of values, and an activity of the spirit. We all are familiar with the claim that the good has upon the activities of the spirit. So, too, the intellectual side of the spirit commands our devotion to the true. These spheres of activity come to the spirit, as absolute—*i.e.*, they are dependent upon no other modes or planes of human experience—for their evaluation or for their justification, and ask for no other motives or experimental interests for their assertion. Their claims and prerogatives are spiritually intrinsic. It is Croce's special contribution to thought that he brings the æsthetic, the beautiful, into a similarly basic position. Art is not merely the exercise of the ar-

tist in producing works of art. It is an activity of the spirit, common to all mankind. All intuitions have the artistic in them. Hence all human beings are born with the spirit's aesthetic activity. It is, in simple fact, the third of the spirit's activities. No one has brought this out with the same clearness as Croce. He has, so to say, humanized the old abstract, far-away theories of beauty. But this means that he has claimed the whole domain of the beautiful for education. He believes, psychologically, that the other absolute activities of the spirit, the good and the true, perpetually find stimulus in this fundamental element of mind.

Croce, in short, may be regarded as amongst the first, if not the first, to make humanity free of the world of beauty as a birthright and an actual inheritance.

From the point of view of education today it is all a paradox. For if in the worlds of absolute values we are to acknowledge the good, the true, and the beautiful, and if the beautiful is intuitional and universal, and moreover, if it

is fundamental and elementary, it takes by right a place in education such as no one has ever hitherto dreamt of giving it. What is more, it opens the way to a joy and delight in the beauty of the physical universe—for the cultivation of which there has never been any adequate educational aim or method. We are so impressed by the necessity of physical, moral and intellectual training that we have come to regard aesthetic training as a luxury, or, as practical schoolmasters used to put it, as "an extra." If education is concerned with child development, it cannot either overlook or defer the training of that which is elementary and fundamental in the child's experience. Moreover, not only has beauty its own claim (which cannot be neglected without damage to the completeness of the human mental perspective), but the other spiritual activities, the moral and the intellectual, cannot be thoroughly promoted or even satisfactorily pursued without due direct development of the aesthetic activities from the first.

## The Mary MacKinnon Exhibition

(Continued from page 98)

the great contemporary French artists in her field, her aim is characteristically American. Her studies express the ideals and good taste of the American woman. Mary MacKinnon pays particular attention to the accessories of dress and decorative surroundings. The backgrounds in all of her pictures are always appropriate and contribute to her portraits, just as her women are always in harmony with the chosen decorative scheme.

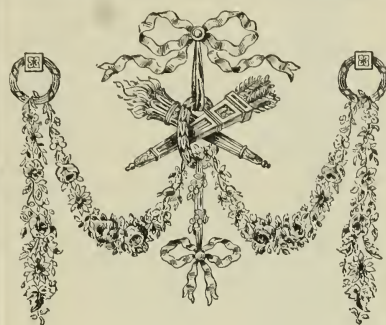
Miss MacKinnon is frank in her belief that all women should be decorative and should choose for themselves surroundings that enhance this quality. The medium of advertising art, she believes, offers an unprecedented opportunity of educating the taste of the public in this sphere of good taste. The cultivation of good taste is as important a function of advertising art as any other.

Modern clothes may be pictured with the same distinctive handling that has rendered so impressive in this respect the classics of the old masters. The clothes of this present generation, it is the deep conviction of Mary MacKinnon, may be handed down to the generations of the future as objects of great beauty if the artists approach this task with complete realization of its great possibilities. Every American woman, Miss MacKinnon believes, may find the type of dress and decoration which will bring out her inherent beauty. The whole field of the past is hers to choose from, and with the new

freedom in fashion and decoration, the American woman can blame only herself if she neglects this great opportunity.

Mary MacKinnon is an artist who has had practically no academic training. Born in New York, she chose to study the great masters of portraiture and decoration in the galleries of Europe and America. She has found that the development of taste in decorative schemes and in objects of art is reflected in the development and refinement of the artist's technique. Miss MacKinnon is not one of those successful artists who, having made for herself a unique place in the arts, is content to rest upon this achievement. At her studio in Woodstock she spends several months each year in a rigorous and even religious study of color and painting. As the present exhibition so eloquently shows, there is no cessation of progress in the work of this artist.

The studies in the recent ARTS & DECORATION exhibition indicate that a successful apprenticeship in the realms of advertising and fashion art may be, as a matter of fact, truly advantageous of an artist who knows that discipline and adaptation to external problems may be used profitably. Mary MacKinnon possesses the enviable secret of sublimating advertising art into something worthy of respect and consideration. There is a quality decidedly poetic in what we might term her night portraits. She gives us the beauty of night and its mystery.



DREICER & C<sup>o</sup>

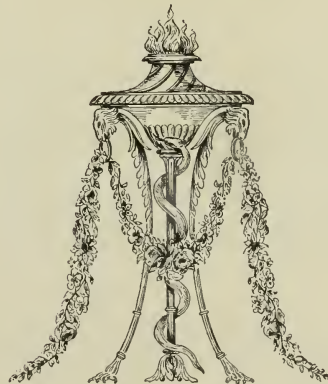
Pearls

Precious Stones

and

Jewels

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NEW YORK





## How to Buy a Work of Art

By FREDERICK LITCHFIELD

(Mr. Litchfield is one of the most distinguished art experts in England, and the author of "Pottery and Porcelain," "Illustrated History of Furniture," "How to Collect Old Furniture," and other invaluable guides for collectors and amateurs. His latest book, "Antiques: Genuine and Spurious," has just been published in this country by Harcourt, Brace & Howe. Through the courtesy of his American publishers, we are permitted to publish here some of Mr. Litchfield's cautions against the costliness of false economy in collecting objects of art.)

THERE are three ways of buying works of art—at the auction sale, from the dealer, or privately. I propose to make some suggestions with reference to these different methods of acquisition.

**Buying at Auction.** It is much safer to employ a dealer whom you can trust, than to attempt to be your own commission agent. You may save the five per cent commission, but the economy will be dearly purchased. In the first place, some experience is necessary in order to know whether it is a *bona fide* auction or whether it is what is termed in the trade "a rig"; that is, made to include a number of lots belonging to some dealer who makes it part of his business to "rig" sales.

In some cases such a man will purchase the contents of a residence in a good neighborhood, and then fill it up with portions of his own stock. It is a general rule that sales in private houses are well attended, and with some judicious upbidding against inexperienced amateurs, higher prices may be realized than would be obtained in the ordinary way of business.

I have known some very rich men who have an idea that the price given at auction represents the actual market price of an article, and they will not purchase from a dealer, and pay what they consider an undue profit, but prefer to back their own judgment and attend sales. The result is that articles which they are known to fancy are purposely "planted" in sales; they are then advised of the sale, and if they purchase, it is generally at a figure somewhat beyond the value. Numerous instances might be given of this false idea of economy in the collection of bronzes and other art objects by a so-called collector—who, had he trusted more to a good dealer and less to his own judgment, would not have acquired inferior articles at high prices.

Some people out of thoughtlessness will one day employ one dealer to buy for them, and upon another occasion consult some one else. This is likely to have unfortunate effects. The dealer who perhaps has upon more than one occasion attended the sale for a client and bought but little, will be patient and willing to try and try again, but if he sees his client, in whom he feels a kind of vested interest, entrusting commissions to a rival, is it not quite natural that he should bid against him to some extent, to "pepper" the lot for him, as this

operation is sometimes termed?

Christie's and other auctioneers of good repute will not knowingly allow the inclusion in a sale of goods which do not properly belong to the party or to the estate whose property is to be sold. If there is not enough to occupy the auctioneer the full day, other goods will be included under a separate heading, such as "Another Property," and they also take every precaution in their power against the procedures which I have already alluded to as "rigs." Sometimes, however, where dealers are anxious to get the benefit of a good auctioneer's services without letting the public know where the goods come from, the auctioneer will get his instructions from a firm of solicitors who have certain works of art, "The property of a client," for sale, and the sale is advertised as the property of a gentleman or lady, as the case may be, in perfect good faith and entirely in ignorance of the fact that some of the property belongs to a dealer. I remember an amusing story of a millionaire collector who was being taken round a collection of oriental china one day at some well-known auction rooms in London by a dealer whom we will call Mr. X. As they were discussing certain lots he said, "Do you know, Mr. X., that I was told the other day that a good deal of this china was put here by you." Mr. X. extricated himself from a difficult position very adroitly: "Well," he said, "I wonder what they'll say next."

OF course it is probable—nay, in this particular case where I happen to know the name of the dealer, it is a certainty—that the china which the buyer was advised to purchase was quite genuine, and the prices suggested to be given for it were probably not excessive; but the method adopted was deceptive, and can scarcely be defended by the excuse that the collector's strong preference for buying at auction sales had to be encouraged by camouflage. The story is told here to give point to my advice regarding sales. If one employs the right kind of dealer such dodges are not likely to have success, inasmuch as the inclusion of a dealer's goods is generally suspected by "the trade," and a client would be cautioned. The goods are, of course, no worse because they happen to belong to a member of the trade; such ownership does not make a genuine oriental vase anything but

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*Authentic  
Antiques  
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and  
Quality*

a genuine one, only it is more satisfactory in every way to know with whom one is dealing.

To sum up these remarks therefore, in a sentence, it is advisable to take the advice of a dealer whom you can trust, and make your purchases upon his advice and through his agency.

**BUYING from the Dealer.** The second of the three methods of purchasing is buying from the dealer direct, and upon the whole, this is, in my opinion, the best, and gives as a general rule the most satisfactory results. It has several advantages, one of which is that there is no hurry, you can leisurely select an article which you think of adding to your collection, it can be reserved a day or two for further consideration, and when you have deliberately made the purchase, you are more likely to be thoroughly satisfied with your bargain than if you had made a hurried decision at a sale. Another advantage comes into play if, as will not infrequently happen, you find it advisable to make an exchange; either because your space is limited; to weed out some of the earlier purchases, or because you wish to acquire a finer and more perfect representative specimen. In such cases the dealer will always make to a regular and valued customer an adequate allowance for the piece he wishes to discard.

Of course in many cases you will pay a higher percentage of profit than the five per cent commission above the actual sale price which you give under the auction system of purchase; but I am convinced from a long experience that if one takes an aggregate of, say, \$5,000 to \$10,000 spent during a period of some years by either method, this buying direct from the dealer will be found the more satisfactory in the end.

I am, of course, assuming, and this is the whole crux of the matter, that you have made a wise decision in the placing of your confidence; the dealer you select must be a man not only of honesty of purpose, but he must be one of sound judgment, or it will be a case of the blind leading the blind, and as in the parable, "both will fall into the ditch."

With regard to the matter of profit, it is wise not to be niggardly or close in this matter; as the laborer is worthy of his hire, so is the sound dealer entitled to a fair profit on re-sale, and it does not at all follow that an article is dear because it has yielded a good percentage to the man who bought it very advantageously.

When one is dealing constantly with one man and the relations are friendly, it frequently occurs that the dealer will tell his client exactly what such and such an article has cost. He will say, "I gave £25 in the last week's sale of such and such a collection, and you can have it for £30." Or at an auction the collector may have noticed what a desired lot

realized and who bought it, and by negotiation this may be obtained for a small advance on the purchase price.

I have frequently acted in this way for clients who have taken a fancy to certain specimens, but who, wisely from my point of view, refrained from opposing the trade at the sale. I would then see the "trade" purchaser on behalf of my client, and ask him to let me have the lot for an advance of 10 to 15 per cent, promising to do the same for him upon another occasion. Sometimes this arrangement could be made upon very satisfactory conditions, while, of course, sometimes they would be more difficult or stringent; but my experience leads me, upon the whole, to recommend dealing with the best men in the trade, not necessarily the most important ones, but those about whose integrity there can be no question, while as regards the instructions to buy at auction sales, a limit to the commissions should generally be given, and only one agent employed for the reasons given above.

The famous "Jones" collection, bequeathed to the nation some thirty-odd years ago, is a striking example of the advantage of this method of purchase. When I was quite a youngster, a dealer named William King was the trusted agent through whose hands every purchase must pass, and Mr. Jones would only buy specimens recommended by him. The result is to be seen in the Victoria and Albert Museum, and the collection acquired is probably now worth five times the sum which it originally cost.

There is another weighty reason for making purchases from good sound dealers, and that is that if one visits the shops of dealers whose stocks are neither well selected nor valuable, one's judgment is unconsciously affected by the general low average quality of the assemblage, and because some few items are of better quality than the rest, these acquire a fictitious value in the eyes of the amateur. If the standard of quality were higher, as will be the case in the galleries of the dealer whose aims are more ambitious, the choice is made of the best from among the good, instead of the rather better from among the indifferent.

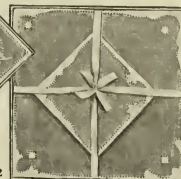
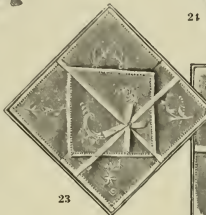
This influence upon one's judgment by the high or low standard of collections for sale is not only active in the case of amateurs, but, as I know from experience, it affects trained minds as well, and it is a factor in the matter of making a collection which must be reckoned with.

**BUYING from Amateurs.** The old adage "save me from my friends" may have originated from an art collector, and I remember another saying of an old friend of mine "that while there is no reason why a dealer should not be a gentleman, there are many reasons why a gentleman should not be a

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## How to Buy a Work of Art

(Continued from page 153)

dealer." Some of the most unsatisfactory bargains about which I have been consulted are those which have been the result of transactions with persons, both male and female, who, under the pretense of conferring a favor, have managed to obtain a high price for a comparatively worthless article.

These persons generally pose as collectors who "do not mind" parting with a treasure, and are careful to impress upon their victim that they are not dealers, but my experience leads me to the conclusion that their idea of a fair profit is much higher in its scale of percentage than that of a respectable dealer who carries on a legitimate business on commercial lines.

THE descriptive invoice which I have always so strongly urged, and which I again take this opportunity of recommending, can scarcely be demanded when the article has been purchased privately, and if, as in many instances, the amateur dealer has been personally recommended or introduced by a mutual friend, such an uncomfortable situation is threatened that it will be avoided even at the price of putting up with a very bad bargain.

I have repeatedly been asked to assess the value of, say, a pair of china figures, alleged to be Chelsea, Dresden or Bow, as the case may be. They are not as represented, but are of French or German manufacture (other than Dresden), and are of trifling value, say £5. Now the value of such a pair of figures would, if genuine, be £150, but the price given for them is £50, some ten times their real value, but on the other hand only a third of the value which would have been placed upon the genuine article.

When I ask to see the invoice or bill of the person from whom the figures were purchased, I find: "A pair of china figures, £50." Well, they are china figures, and the price, although far in excess of their real value, does not constitute a legal swindle, and there is no redress. If the invoice had read: "A pair of old Chelsea figures," the matter would have been different, and under the statute of frauds I could have advised threatening an action for return of the money, and this would in all probability have effected the desired result.

Judges in our law courts have ruled in numerous cases that there must be either some written document to confirm the complaint of unfair dealing, or the price charged must in itself be some evidence of "warranty"; thus the fact of such a pair of figures having been sold for approximately £150 might be taken as some evidence of false representation.

No respectable dealer will object to give a written description of the article he sells, and this applies to articles of furniture, bronze, enamel, or any other work of art.

The "British Antique Dealers' Association," which was formed in 1918, have made it one of the tenets of their society strongly to advise those of their number who display reproductions or imitations in the same rooms as genuine specimens, to label the former in such a manner as to prevent deception. This is a great step in the right direction, and let us hope will be universally adopted.

The following is an extract from "Hints and Cautions to Collectors" in the chapter under this heading in my *Pottery and Porcelain*:

"The writer has found the best method of testing restorations of pottery and porcelain, to be that of just touching any of the suspected portions with the edge of a coin. The china will always give a certain ring though tapped quite gently, but the same touch upon the composition returns a dead wooden sound."

"This test, of course, will not apply to those restorations where missing limbs have been replaced by porcelain, but if suspected, upon a careful examination with a magnifying glass, one can discover where the join has been effected. When selecting a specimen of rarity and great age, and one of such a fragile character as a group of several figures, slight and reasonable restoration must be expected and pardoned. It is almost impossible to obtain absolutely intact groups and figures when the limbs and fingers are in dangerous positions, but still one likes to know how much of the specimen has been restored, and it can then be decided whether it be desirable or not to add such a one to the collection."

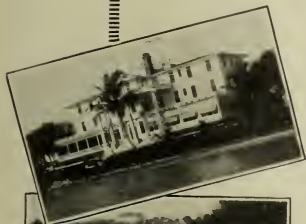
With regard to the detection of restoration of specimens of enamel, one can generally notice the difference in the surface of the paint which has been used to cover up a defect, and with regard to enamel boxes of Battersea, Dresden, or any other kind, one should see that the lid is the proper one for the box and has not been substituted for a missing one.

The matter of restoration of old furniture and the glorification of originally plain domestic articles has been referred to in chapters dealing with various kinds of art furniture, and need not be further mentioned here.

Some restoration there must be, and in many cases it may be wise to accept a repaired article, but it is satisfactory in all cases to ascertain the full extent of the restoration.

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Afterwards, perhaps, you will decide to spend a few "second-hours" at tennis or on the sportiest nine-hole golf course in Florida. Here you will be sure to comment upon the rolling, broken surface of the course which was planned to give variety and interest at every hole.

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A stylized illustration of a tarpon fish, facing right, with its tail curved upwards.

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## The Case for the Artist

By A. A. MILNE

(The leading essay in "If I May," A. A. Milne's new volume of "essayettes," which has just been published in this country by E. P. Dutton & Company, is devoted to the place of the artist in our complex civilization. Fortunately for most of us, the author of "Mr. Pim Passes By" makes the word artist an almost all-inclusive one. "If I May," from which we republish, contains a number of wise and witty thoughts about furniture, gardens, antiques and life.)

BY an "artist" I mean Shakespeare and Me and Bach and Myself and Velasquez and Phidias, and even You if you have ever written four lines on the sunset in somebody's album, or modelled a Noah's Ark for your little boy in plasticine. Perhaps we have not quite reached the heights where Shakespeare stands, but we are on his track. Shakespeare can be representative of all of us, or Velasquez if you prefer him. One of them shall be President of our United Artists' Federation. Let us, then, consider what place in the scheme of things our federation can claim.

Probably we artists have all been a little modest about ourselves lately. During the war we asked ourselves gloomily what use we were to the State compared with the noble digger of coals, the much-to-be-reverenced maker of boots, and the god-like grower of wheat. Looking at the pictures in the illustrated papers of brawny, half-dressed men pushing about blocks of red-hot iron, we have told ourselves that these heroes were the pillars of society, and that we were just an incidental decoration. It was a wonder that we were allowed to live. And now in these days of strikes, when a single union of manual workers can hold up the rest of the nation, it is a bitter reflection to us that, if we were to strike, the country would go on its way quite happily, and nine-tenths of the population would not even know that we had downed our pens and brushes.

If there is any artist who has been depressed by such thoughts as these, let him take comfort. *We are all right.*

I made the discovery that we were all right by studying the life of the bee. All that I knew about bees until yesterday was derived from that great naturalist, Dr. Isaac Watts. In common with every one who has been a child I knew that the insect in question improved each shining hour by something honey something something every something flower. I had also heard that bees could not sting you if you held your breath, a precaution which would make conversation by the herbaceous border an affair altogether too spasmodic; and, finally, that in any case the same bee could only sting you once—though, apparently, there was no similar provision of Nature's that the same person could not be stung twice.

Well, that was all that I knew about bees until yesterday. I used to see them about the place from time to time, busy enough, no doubt, but really no busier than I

was; and as they were not much interested in me they had no reason to complain that I was not much interested in them. But since yesterday, when I read a book which dealt fully, not only with the public life of the bee, but with the most intimate details of its private life, I have looked at them with a new interest and a new sympathy. For there is no animal which does not get more out of life than the pitiable insect which Dr. Watts holds up as an example to us.

Hitherto, it may be, you have thought of the bee as an admirable and industrious insect, member of a model community which worked day and night to but one end—the well-being of the coming race. You knew perhaps that it fertilized the flowers, but you also knew that the bee didn't know; you were aware that, if any bee deliberately went about trying to improve your delphiniums instead of gathering honey for the State, it would be turned down promptly by the other workers. For nothing is done in the hive without this one utilitarian purpose. Even the drones take their place in the scheme of things; a minor place in the stud; and when the next generation is assured, and the drones cease to be useful and can now only revert to the ornamental, they are ruthlessly cast out.

It comes, then, to this. The bee devotes its whole life to preparing for the next generation. But what is the next generation going to do? It is going to spend its whole life preparing for the third generation . . . and so on for ever.

An admirable community, the moralists tell us. Poor moralists! To deny so much of the joy of life; to miss oneself the pleasure (to mention only one among many) of reclining lazily on one's back in a snap-dragon, watching the little white clouds sail past upon a sea of blue; to miss these things for no other reason than that the next generation may also have an opportunity of missing them—is that admirable? What do the bees think that they are doing? If they live a life of toil and self-sacrifice merely in order that the next generation may live a life of equal toil and self-sacrifice, what has been gained? Ask the next bee you meet what it thinks it is doing in this world, and the only answer it can give you is, "Keeping up the supply of bees." Is that an admirable answer? How much more admirable if it could reply that it was eschewing all pleasure and living the life of a galley-slave in order that the next generation might have leisure to paint the poppy a more glorious scarlet. But no. The next gener-

ation is going at it just as hard for the same unproductive end; it has no wish to leave anything behind it—a new colour, a new scent, a new idea. It has one object only in this world—more bees. Could any scheme of life be more sterile?

Having come to this conclusion about the bee, I took fresh courage. I saw at once that it was the artist in Man which made him less contemptible than the Bee. That god-like person the grower of wheat assumed his proper level. Bread may be necessary to existence, but what is the use of existence if you are merely going to employ it in making bread? True, the farmer makes bread, not only for himself, but for the miner; and the miner produces coal—not only for himself, but for the farmer; and the farmer also produces bread for the maker of boots, who produces boots, not only for himself, but for the farmer and the miner. But you are still getting no further. It is the Life of the Bee over again, with no other object in it but mere existence. If this were all, there would be nothing to write on our tombstones but "Born 1800; Died 1880. *He lived till then.*"

But it is not all, because—and here I strike my breast proudly—because of us artists. Not only can we write on Shakespeare's tomb, "He wrote *Hamlet*" or "He was not for an age, but for all time," but we can write on a contemporary baker's tomb, "He provided bread for the man who wrote *Hamlet*," and on a contemporary butcher's tomb, "He was not only for himself, but for Shakespeare." We perceive, in fact, that the only matter upon

which any worker, other than the artist, can congratulate himself, whether he be manual-worker, brain-worker, surgeon, judge, or politician, is that he is helping to make the world tolerable for the artist. It is only the artist who will leave anything behind him. He is the fighting-man, the man who counts; the others are merely the Army Service Corps of civilization. A world without its artists, a world of bees, would be as futile and as meaningless a thing as an army composed entirely of the A.S.C.

Possibly you put in a plea here for the explorer and the scientist. The explorer perhaps may stand alone. His discovery of a peak in Darien is something in itself, quite apart from the happy possibility that Keats may be tempted to bring it into a sonnet. Yes, if a Beef-Essence-Merchant has only provided sustenance for an Explorer he has not lived in vain, however much the poets and the painters recoil from his wares. But of the scientist I am less certain. I fancy that his invention of the telephone (for instance) can only be counted to his credit because it has brought the author into closer touch with his publisher.

So we artists (yes, and explorers) may be of good faith. They may try to pretend, these others, in their little times of stress, that we are nothing—decorative, inessential; that it is they who make the world go round. This will not upset us.

We could not live without them; true. But (a much more bitter thought) they would have no reason for living at all, were it not for us.

## America's Making

WE in this country have been apt to talk much about what America has done for the immigrant. But when all is said and done, what is America but a huge composition of immigrants! Her greatness is the composite of their several greatnesses, and her fate lies largely in their hands.

New York witnessed for two weeks in November a series of pageants to represent America's Making. The idea had its inception in the mind of the late Franklin K. Lane, Secretary of the Interior. Its aim was a festival which would not only abate racial animosities aroused by the World War, but would also create that feeling of unity among all people living in this land by which alone we may hope for progress.

Thirty foreign countries held exhibits in the 71st Regiment Armory in New York under the auspices of the State and City Board of Education. The exhibits showed graphically by books, pictures, models, period furnishings and na-

tives in costume, which they had done for America in art, science, industry and history.

There were daily pageants, tableaux and concerts for each group of nations.

Each group came to our shores under difficulties—some to escape religious persecution, some fleeing from political or social oppression, some to better their economic condition and give their children opportunities for culture they could not have had in the old country. And each group not only bettered its own condition, but has definitely added its individuality, its capacity in peculiar directions, its traditions, enriching our lives and giving a wonderful heritage that colors and strengthens our national life.

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## The Molière Tercentenary In Paris

By PHILIP CARR

ON THE 15th of January the Comédie Française will celebrate the three hundredth anniversary of the baptism—for the date of his birth is uncertain—of Jean Baptiste Poquelin, who took the stage name of Molière, since made immortal by his genius. Molière is rightly regarded as the spiritual founder of the French national theatre and its traditions, but it was, of course, only seven years after his death that his company received the official recognition from the King which justifies the proud date "1680-192—" at the head of the writing paper today, and it was not until 1812 that Napoleon's famous Decree of Moscow gave it the constitution under which, very little altered, it still lives.

That constitution, founded on self-government and profit-sharing among the actors and supported by Government subsidy, does not admit of an autocratic manager. But in 1850 the office of "administrateur général" was created, and the present holder, M. Emile Fabre, a distinguished man of letters, like most of his predecessors, has given me some particulars of the proposed festival.

IN the first place, there will be an exhibition of Molière relics and pictures. This will take place in the new library in the Palais Royal, adjoining the theatre, which the Government has just granted for the housing of the very interesting Rondel collection of theatrical books and documents, recently bequeathed to the theatre. Then it is hoped to hold, at the Sorbonne, a conference, at which commemorative lectures on Molière may be given by foreign authors, such as Kipling, Maeterlinck, Ferrero, D'Annunzio. Most important of all, however, will be the celebration on the stage itself. Most of Molière's plays are in the current repertory of the Théâtre Français, and are frequently acted. Some are given more rarely, and a few have not been seen for years. Nearly all of these have now been put back into the repertory, and it is intended that in January no less than twenty-six of Molière's plays shall be acted. This means that only five of the list of Molière's works will not be represented, and these five are unimportant. They are "Don Garcie de Navarre," a tragedy which was a failure at its original production, and scenes from which were afterwards incorporated in the "Misanthrope"; the opera of "Psyché," written in collaboration with Corneille; the

"Pastorale Comique," of which only fragments remain; and "Les Amants Magnifiques" and "Mélécerte," which are without great interest.

M. Fabre proudly claims that no theatre in the world would be capable of staging such a repertory, and he quotes the fact, mortifying to an Englishman, that no single play of Shakespeare or Sheridan can be seen in London today, if you do not count the praiseworthy but modest efforts of the Old Vic. For the past two years the main resources of the Comédie Française have been devoted to the preparation and the worthy mounting of this mighty list. And when it is remembered that not a few of Molière's works were ballets and masques, designed for the princely setting and lavish decoration of the royal fêtes at Versailles, it can be imagined how much artistic taste and skill, to say nothing of money, are required even approximately to recreate that atmosphere. The stage direction of such revivals as are new to the present day, and the careful supervision of those which were already current, has been confided to M. Georges Berr, who himself takes part in many of them. Of the twenty-six plays, only one—"La Princesse d'Elide"—remains to be added before January. It has not been seen since 1737. Twelve of the plays have been out of the bill for years.

Among the recent additions have been "Le Sicilien" and "Sganarelle, ou le Cocu imaginaire," and the latest, produced the other day, was "Les Fâcheux," which was last played thirty years ago. "Les Fâcheux"—the sense of the word being "unfortunate, annoying, boring" rather than "angry"—is a collection of comic sketches rather than a play. It is said to have been written in a fortnight, and one scene—that of the sportsman and his interminable story—was attributed by Molière himself to a suggestion from the King. It was first produced at a fête at which the magnificent Fouquet entertained his royal master, and the company was never paid, no doubt because Fouquet was himself arrested and put into the Bastille only a few days later. It was afterwards given in Paris with very great success.

Its comparative theatrical unimportance now may no doubt be attributed to the fact that the types which it ridiculed were all topical, and the haste of its composition did not allow Molière to make his ridicule universal.





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## Opera on a Ten-foot Stage

(Continued from page 109)

are gloriously exciting and vibrant with life.

Yet Mr. Podrecca claims for each and every sketch he orders that it represents a fancy, not a fad. Also that is in soul's accord with the opera or play it is destined to dress. When he shows you each series you see how carefully the spirit of old coda-loving, grandiose Rossini has been maintained, how Pergolesi's parlor comedies are expressed in a politeness of baroque, how the Respighi who writes today deserves an option on the mad-cap beauties of a 1921 imagination. Yet a graceful drollery pervades every stage he plans, and each of the figures on it. Because the project is artistically meant there is no denying it the historical and humorous rights of the puppet show.

These puppets are the marvel of it all. The artist draws them absolutely as he will; no detail will embarrass the marionette maker. His is a profession which belongs to the ages. He will not fail to give the Lord High Justice all his desired embonpoint, nor neglect that tiny, tipsesome wart which must baffle the nose of the Shoemaker. His heroines will have a way to flutter their eyelids, wring their hands, dance, flirt, put their shoulders through the wriggle of a cantatrice's highest notes—and be beautiful throughout. It is not

every heroine in flesh and blood can do as much as these divine dolls.

Mr. Podrecca's desktop is inhabited by marionettes—a whole family of them in the unvarnished nude of wood and plaster, and ready to emigrate into the realm of "La Gazza Ladra." Behind him, in bins which go up to the ceiling, the actors and actresses of other operas are laid up—with no fear of indisposition, no grumblings or prima donnas' whims—awaiting the summer months' tour of Italy. The company, with a minimum of trouble, a maximum of popularity, goes the rounds of all the northern cities.

So established an institution has it become in the past few years that there is an annual benefit performance—last season it was of "The Tempest"—wherein the best known stars volunteer to speak the lines behind the scenes. The proceeds go to a permanent subscription which permits poor children to join the audiences at the Teatro dei Piccoli, and laugh and learn new operas to their hearts' fullness and content. The whole affair bristles with official sanctions and commendations. And every now and then the King's children, since they cannot come down from the mountain, send for Mahomet's marionettes to run up and amuse them on the heights of the Quirinal.

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## Famous Frenchmen in Postage Stamp Woodcuts

(Continued from page 101)

rue Blanche. Yet no one but a great lover of music could so successfully have transferred to wood engraving the very spirit of great compositions.

Followed a series of portraits of modern French composers. One of the most successful of these, M. Vauxcelles informs us, was the head of William Molard, that modest and all too little known predecessor of the irrepressible Erik Satie. Molard was the companion of the now famous Paul Gauguin. Another portrait was of Frederic Delius; still another of Florent Schmitt, of Varvoglis, of Szanto; and also of Maurice Ravel, the nervous, pointed, angular, emaciated Ravel, whose face is like his music and whose music is like his face. Masterly in this series in Ouvré's use of the hands as a revelation of character and temperament; the hand of the pianist, so completely adapted to its function, a hand, as the French critic points out, so mobile, fluttering, delicate and powerful in turn.

Later Archille Ouvré delved into the past, into old and rare books in order to document himself for his series of portraits of famous French of past centuries. He has

caught the precious elegance of Honoré d'Urfé, the feline femininity of Fénelon, the future-piercing gaze of Bossuet, the austerity of Nicolas de Malebranche, the cynicism and gaiety of La Mettrie, the finesse of Marivaux. His Diderot was derived from the Fragonard portrait. And in his Proudhon and Stendhal he has not hesitated to make use of the Courbet and other contemporary portraits.

Finally we come to his remarkable and ever-growing collection of postage stamp woodcut of famous French artists, celebrities, poets, novelists, herewith submitted. Ouvré was one of the first to inaugurate the present renaissance of the woodcut. He "thinks in wood." These little portraits indicate his supreme mastery of the medium: the clear, clean cut, so precise and so sure; the depths of his black, the purity of his white; the firmness and brilliance of his strokes—all are the surest signs of a master workman who carries on the tradition of the "grand manner" in engraving. It is such qualities of artistry and workmanship which make his portraits worthy of international recognition of study and emulation.



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## Modernism at the Belmaison Gallery

UNIQUE in the varied annals of the American department store is the exhibition now on view (November 22-December 22) at the Belmaison Gallery of Wanamaker's. Paintings by the leaders of the modern movement in art—cubists, post-cubists, and all the leaders of the new freedom in paint—are shown. These artists, disputed, discussed, repudiated or defended, are always certain to stir up a good deal of interest in art. They make people define their own ideas on the subject, and to arouse this interest is always a healthy sign. The present Belmaison show is wider in scope, perhaps, than any other exhibition of modern art since the historic days of the Armory Show in 1912.

This exhibition comprises fifty-three oil paintings, four water colors, and three drawings by twenty-four men and three women—fourteen Frenchmen, three Frenchwomen, three Spaniards, three Italians, one Finn, one Norwegian, one Dutchman and one American. Only one of these is dead. All have exhibited in Paris and other European capitals. Only one does not live in Paris. Two of them are probably the most famous painters living, five or six are extremely well known wherever painting interests, and all of them are known in Paris. This exhibition of modern paintings includes most of the best recent talent.

The ages of the artists range from twenty-seven to fifty-five. The exhibition is illustrative of everything that has been done since the death of Impressionism. With one or two exceptions these are all men who sell their work as fast as they turn it out. Most of them have tight contracts with famous dealers by which they are not allowed to sell, even privately, outside of their contracts. These pictures are of the kind that one sees hanging in sumptuous houses all over continental Europe. They are the subject of a keen speculation on the part of dealers and collectors in at least a dozen countries. Some of them have gone up prodigiously in value within a few years. Most of them are safe to buy today, and all of them are decent speculations. They are all things which have arrived at the gate of the world

market, two-thirds of them are hanging on the wall of the Belmaison place, and none of them have gone out of the other side of the building yet. Several trainloads of literature has been published about these men and their art. It would not be interesting to go into this mass of criticism here. It would be simpler to say that practically nothing has not been said for and against these works which has any meaning at all, and that almost everything that has no meaning has been got off about them at one time or another, in one language or another. At any rate these are the works about which the criticism has existed, not those which critics and dealers didn't hear about.

It is very difficult not to realize the existence of the moderns in Paris, with the Independents open to everybody and with the countless dealers, collectors, speculators, painters, students, critics, journalists, and humorists, not to speak of the professional opposition, which is a stronger vested interest in Paris than in any city in the world.

There is about one chance in a hundred thousand of a talented painter, no matter how small his talent, not attracting attention in Paris. Painting is one of the great forms of commerce of the capital—next to dressmaking perhaps the greatest, so far as its international import is concerned. The dealers cannot impose works and do not want to, for there would be nothing in it for them. Thus this exhibition is an evidence of universal taste. The countless other men and movements which have fallen by the wayside being left where they fell, before the dealers' doors. The following are represented in the Wanamaker Belmaison Gallery: Georges Braque, Pierre Bonnard, P. H. Bruce, Giorgio de Chirico, Andre Derain, Raoul Dufy, Juan Gris, Thorvald Hellesten, August Herbin, Mlle. Irene Lagut, Andre Lhote, Fernand Leger, Mlle. Marie Laurencin, Henri Matisse, Jean Metzinger, Amedeo Modigliani, Mlle. Helene Perdriat, Pablo Picasso, K. X. Roussel, Cino Ceverini, Surville, Jose de Togores, Maurice Utrillo, Georges Valmier, Kees Van Dongen, Maurice de Vlaminck and Edouard Vuillard.

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## Washington's New Art Gallery

WASHINGTON has a new art gallery. Not yet complete, not yet opened, but it has come. Down on the Mall, near the Smithsonian Institute, it stands—one of the most beautiful of Washington's many beautiful buildings, a low, square white stone structure, plain and simple of line—classic. It is built in the Italian Renaissance style, yet is somehow suggestive of the Grecian chisel—unadorned and almost severely plain as it is. And this is the Freer Art Gallery.

The story of this gallery is the story of the vision, achievement, and humanitarianism of one man, the late Chas. L. Freer, of Detroit, Michigan. In 1904 Mr. Freer sent to the Smithsonian Institute an offer to bequeath or convey title to his extensive art collection to the Institute or United States Government under certain specific conditions, and to furnish means for erecting after his death a suitable building to receive the collection, on the condition that the Institute or the Government provide the ground and undertake the maintenance. Until his death Mr. Freer was to retain the collection for his own enjoyment and for the purpose of making additions and improvements from time to time.

A committee, who should make all necessary investigations and arrangements, was formed, and these in time reported that the matter had been duly arranged between Mr. Freer and the Government, so that acceptance was forwarded and conveyance made in May, 1906. Because there is a law against the United States Government's receiving services or gifts of great value from a person gratis, Mr. Freer was paid the sum of \$1.00 for this collection of over 2,250 objects. Within the next three years then he added 614 additional pieces, which were transferred in the same manner in 1908 and 1909.

Although this collecting of art treasures was a hobby with Mr. Freer, he gave it as careful consideration as many men give their profession. It is not a heterogeneous accumulation of objects that a traveler chanced upon in places whither his fancy had led him, but a harmonious collection of a standard quality, assembled by a man who believed that only the best models should be used in artistic instruction. There are specimens of very widely separated periods of artistic development, beginning before the time of Christ and ending today. His great desire was to unite modern work with masterpieces of certain periods of high civilization harmonious in physical and spiritual suggestion. The collection was confined to American and Asiatic schools, containing rare specimens of American paintings, drawings and sketches and hundreds of Japanese and Chinese paintings, covering the periods from the Tenth to the Nineteenth Century. There are more than 1,000 pieces of rarest pottery from Japan, Corea, China, Egypt, Persia, Rakka and other Oriental countries. In addition there are many miscellaneous pieces of bronze and the like from Oriental sources—in fine, a most wonderful collection.

The specific conditions mentioned in Mr. Freer's first offer to the Institute provided that the gallery should always bear the name of the Freer Art Gallery, should have special conveniences for those desiring uninterrupted study of the specimens contained therein, that no admission should ever be charged, that after delivery no specimen should ever be added or any removed from the gallery for any purpose except as necessitated by repairs to the building, and that no other objects should ever be exhibited in connection with this collection or in the same building.



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## Water Colors at the Pennsylvania Academy

(Continued from page 123)

but there is no denying its great theatrical dawn and sunset the famous etcher lithographer has achieved some very happy results. His exhibits come in for effective contrast to the baker's dozen of very powerful water colors by John Singer Sargent which centre the northern wall, while the western wall carries in the place of honor some monumental studies of western landscape by Birger Sandzen, as vivid in color as they are vigorous in outline. The lure of California and the far West is not only revealed in brilliant studies by McComas, but by a series of ten bejeweled marines and seascapes by William C. Watts, the western studies culminating in Mrs. Colton's amazing picture of a pink thunderstorm amid the gorgeous panoramic landscapes of the mountainous southwest.

Quite holding their own with these western pictures, Alfred Hayward is represented by a group of dramatic studies of our own seacoast brookside, while Catharine Wharton Morris is revealed in two studies that frame in and balance the works by Sargent and stand the comparison. Serene portraits

by Albert Sterner, lovely pastels by C. S. Kaelin, amazing color studies by Howard Giles and John R. Frazer, with familiar local landscapes by John J. Dull and some striking things by Felicia Waldo Howell and Jane Peterson all go to make the principal galleries take on a special appeal. Famous names, however, such as Alice Schille, F. Luis Mora, Childe Hassam, are found in every one of the transepts and in the rotunda, and at the very head of the stairs Violetta Raditz, the eight-year-old child prodigy whose work was seen for the first time last year, this year comes up strongly with ten decorative studies, landscape backgrounds and other details being added to her remarkable figure work which tell of an imagination that is not bothered with problems of expression or execution. So high a level is maintained all throughout the exhibition that one is not surprised at finding the medalists of other years saving the most remote nocks of the galleries. There is not one section of the very large and unusual exhibition that is not worth repeated visits and detailed examination. It is a show of national importance.

## Deeper Notes in the Current Drama

(Continued from page 111)

power—a power intensified and accentuated by the brilliant acting of Miss Barrymore and Miss Fenwick, and the capable company Mr. Hopkins has gathered to support them. M. Bernstein may be described as a master of the art of exposure. He exposed the relentless selfishness of a pretty woman; the cupidity and hypocrisy of the political arriviste. But exposure is not, after all, one of the finest arts. To reveal something deeper than defect in human character, to seek the mechanism of the motives of mortals is to awaken a deeper understanding and pity. Perhaps the popular French dramatist is lacking in any definitely individualized attitude toward life. There is no challenging assertion or denial in the Bernstein drama—only relentless exposure of human deficiency. It is this lack that robs such drama of true greatness.

A season or two ago Arthur Richman's first play "Not So Long Ago" was presented by the Shuberts at the Booth Theatre. Some of us then detected in the young playwright a man of great promise, of originality of approach and a light satirical touch. The Theatre Guild has opened its new season with the production of "Ambush," a serious play by Mr. Richman. "Ambush" misses significance, it seems to me, because of its very virtues. It is an honest, meticulous transcription of life and character. But the

very pettiness of the characters portrayed and the conflict presented, in short by its realistic objectivity, it arouses mere curiosity instead of gripping and tightening our interest. There are dangers awaiting the unsuspecting playwright who stumbles into the bog of "realism" from which it is so difficult to escape.

Miss Zoe Akins' "Daddy's Gone a-Hunting," which Arthur Hopkins offered at the Plymouth, seemed, despite the unrestrained applause of the critics, a sentimental and slipshod affair, constructed with more attention upon the theatrically effective than inner conviction. Miss Akins' artist (Frank Conroy did everything possible to make him convincing), was depicted after all according to the standardized, stereotyped conception of the artist: a man irresponsible, dissolute, lazy, "Bohemian" in the worst sense, incapable of fulfilling obligations to himself or his family. This is the popular newspaper, vaudeville "movie" idea of an artist. Of course, Miss Akins has a perfect right to insist that such men exist in real life. But is it not time for some dramatist to reveal an artist who is normal, energetic, industrious and decent? Such an artist would be a thousand times more representative of the artists we know, and do much to make any play more convincing than the present play.



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## Independence in the Appreciation of Art

IN "The Appreciation of Painting" (Scribner's) Percy Moore Turner attempts to suggest a method of developing latent artistic emotion in those who wish to understand what it is in a work of art which appeals to the initiated, and secondly, to show how the various "schools" of painting may be most profitably approached. Mr. Turner has not attempted in any sense to write a history of painting. He has dismissed some of the acknowledged masters and devoted considerable space, on the other hand, to relatively unimportant artists who facilitate the approach to some difficult phase of painting. The important thing, he rightly emphasizes, is for each of us to form independent judgments. The fact that we are able to disagree with authorities in art, he believes, is a sign of healthy development.

"There are two other branches of art," he points out, "the study of which materially help to a full understanding of painting, with which they are intimately bound up—etching and drawing. A number of the great masters employed the etching needle with success, and in their etchings have put forth some of their most painter-like qualities. Rembrandt and Van Dyck, Claude and Ruysdael, Ostade and Millet may be cited as examples: and acquaintance with their work in this medium is of material assistance in the study of their paintings.

"Again, at an early stage, attention should be devoted to original drawings. Morell writes:

"Above all, I recommend to students the study of drawings by great masters; their painted works have come down to us in most cases so disfigured by the tooth of time or the paw of the restorer, that very often we can no longer recognize in them the hand and mind of the artist. In their drawings, on the contrary, the whole man stands before us without disguise or affectation, and his genius with its beauties and its failings speaks directly to the mind. But the study of drawings is not only indispensable to our knowledge of the different masters; it also serves to impress more sharply on our minds the distinguishing characteristics of the several schools. Much more clearly than in paintings, we recognize in drawings the family features, both intellectual and material, of the different masters and schools; for instance, their manner of arranging drapery, their way of indicating light and shadow, the preference they give to pen and ink, or to black and red chalk, etc."

"As to the soundness of his advice, no one competent to judge can have a doubt.

"Reference is made to the great output of books on minor and unimportant painters which has been a characteristic of the last decade. To these artists an importance is

attributed which is quite out of proportion to their merit, and which tends to upset the balance of judgment. Care must be taken lest a painter who makes a particular and personal appeal should warp our judgment in regard to those who are his superiors; in other words, a personal predilection for one master or for one school should not be allowed to destroy our sense of proportion—a sense which helps us to withstand the baneful influence of superlative terms applied to emotionally insignificant craftsmen.

"Millais once said epigrammatically that two of the greatest old masters were Father Time and mastic varnish, which suggests that in his opinion the fame of some at any rate of the ancients was not due entirely to the intrinsic merit of their work. On the other hand, Reynolds urged that 'the works of those who have stood the test of ages have a claim to that respect and veneration to which no modern can pretend.'

"Much might be said in support of either view. One thing is certain, that it is easier to be sure about the quality of the art of the past than about that of contemporary art; in regard to the latter we lack the  *recul*  necessary for right judgment. It not infrequently happens that an artist who is despised and derided by his contemporaries becomes a classic with succeeding generations, and that men who were lauded during their lifetime were almost forgotten a few years after death. Greater discrimination is needed for the purchase of modern than of old works of art, and those who are possessed of this quality may often do something which is not only worthy of a real lover of art, but at the same time distinctly advantageous to themselves: the possession of a fine Renoir should give greater and more legitimate pleasure than that of an inferior Rembrandt. And those who are unable to pay the enormous prices demanded for fine examples of the old masters can see them in the great galleries; and they can console themselves for their inability to purchase by the knowledge that the works which only fairly wealthy people are able to acquire today, when judged from a purely artistic standpoint, often fall below the works of the best modern artists. And from this it follows that one of the minor and legitimate joys which spring from a fuller appreciation, is the knowledge that a long purse is not essential to the surrounding of oneself with true works of art. And then, there should be felt great satisfaction in the knowledge that one has helped, in however small a way, to keep alive the sacred tradition.

"There may be something strange about the productions of

(Continued on page 171)

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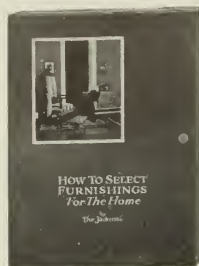


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## The Future of the Motion Picture

THE "MOVIES" are not a fine art; they are a popular art, declares Ralph Block in a recent number of the *Century*, in an attempt to clear up some of our confusion concerning the relationship of motion photography to fine art. Mr. Block, who has given the problem of the motion picture the closest consideration, offers some interesting suggestions for the future development of this new art form, pointing out the difficulties as well as the great possibilities. He writes:

"The mistake of most of the dissenters is in their failure to see that the movies are chiefly a social and economic phenomenon, while they demand that they have all the capacities of a fine art. Yet the extension of popular education and the widening limits of leisure have not changed the fact that the fine arts, as distinguished from the popular arts, are not supported by great crowds of human beings. They are aristocratic in their environment; they are nourished by the few, and made for them. Any generation is fortunate if it bears one fundamental great work of art in its time—a work that touches equally the broad chords and the finest strings of the imagination. For anything less than that each division of society falls back on its own kind of satisfaction.

"Symphony orchestras and opera-houses were established by royal courts, and maintained by them; they still pursue their protected and delicate existence under the kindly shade of wealth. The art of painting lives out a meager career anywhere in the modern world, protected by state and private patronage. The theater is emancipated, but it still must gamble to survive. Even in these days of its prosperity one entertainment may catch the plentitude of public favor and fifty fail.

"The fine art of the motion-picture—expression by means of the motion-camera as apart from telling fairy-stories for a public seeking a way out of reality—has scarcely been born. Its birth will depend on two factors. One will be the systematic use of motion photography as a means of expression by men and women who are trained in the ways of imaginative creation. The other will be the organization of a public trained to appreciate it and interested in expression in this form. The theatre has already achieved these ends. In the last five years New York has developed a better theatre audience than either London or Paris. Plays of high artistic quality run to capacity for a season and establish records in attendance not exceeded even by those entertainments built on a stereotyped popular pattern.

"New York to-day presents a satisfaction for every taste in the theatre, whatever its degree. But it is not to be assumed that this conversion to a high standard of intelligence and taste is a sudden

miraculous achievement. Every popular art draws its best inspiration from the obscure creation of independent, free-thinking persons or amateur groups. Modern art has many examples. A handful of Frenchmen in the seventies flooded the art of painting with light and color and a new basic sense of form. Likewise much that is distinguished in the American theatre stems directly from the little theatre movement.

"It is absurd to say that men and women are fundamentally different anywhere. At bottom every human wants to be lifted out of himself, made to feel he is important, that as a human being he counts largely in the scheme of things. But the quarrel the high-brow has with the movies is that for him they fail to accomplish these ends. Tragedy ennobs some persons because it shows them how much they can bear and still go on living; it dignifies them in the realization that they are stronger than life. But the movies are rarely tragic. The stop short of it, and fall into the sloppy sea of sentimentality. Satire and high comedy give the cultivated man a sense of superiority; they disclose the absurdity of life. But the movies are seldom satiric; they cannot afford the comedy of ideas. The high-brow appreciates the flattery of an evident faith in his power to imagine. He does not want the storyteller to be too literal, as if the audience could not be trusted to wing its way briefly alone through the spaces of the imagination. The movies, however, ignore the high-brow; they must aim at literal minds in order to survive.

"It seems plain, therefore, that the people who do not like motion-pictures as they are and want something else will have to make it for themselves. The theatre has at least set them an intelligent example. Indeed, it is not impossible to foresee the organization of experimental groups in New York and Los Angeles, composed of professional persons looking for an arena in which they can experiment with an art which is still to be defined. The New York Theatre Guild, self-governing, cooperative, and self-financing, might serve as a pattern for this kind of undertaking. Such an organization will find its economic problems comparatively simple. It will not be burdened with the involved cumulative expenses of a studio equipped to manufacture fifty or a hundred pictures a year. It will be free from the extraordinary costs involved in a fierce competition to rent pictures to sixteen thousand commercial exhibitors. Being chiefly interested in beauty, these experimenters will recognize the kinship of the art of motion photography to painting. They will want to disclose a deeper truth than exists in surface realities; they will discard wood and mortar, brick and stone, for canvas, hangings, and

curtains. The creative genius of motion will reject massive imitations of reality, and will compound his ~~own~~ out of lines, light, and nothingness. He will correspondingly decrease the costs of production.

"A nation-wide amateur organization growing out of such a movement might find at once a potential audience which the professional movie-producer and distributor has never touched. But a movement of this kind will spread further, once it has shown the commercial producer how to achieve beauty at a low cost. The hope of development of the art of expression by motion photography lives in the differentiation of audiences. And the great mass cannot be divided until ways are devised to purvey adequate entertainment at a price appropriate to each group. For instance, when special movies can be made cheaply enough to depend solely upon an audience of children, the problem of censorship will be virtually solved. There is already a conspicuous tendency in the field of exhibition to build chains of

theatres which will house movies of extraordinary quality. This may be only the democratic amusement of the early days on a large scale. It may be, on the other hand, the beginning of an attempt to select an audience ready to recognize the motion-picture as worthy an evening of close intellectual attention.

"In form and structure, expression by the motion-camera is more like music than anything else. It streams before the eye as music streams before the ear; it is in a constant state of becoming. But experiments such as I have outlined—experiments in the style of the narrative, comparable to modern experiments in pure form in the other arts, must await a producer free to take advantage of every scope the art offers, without limitation by a crowd looking only for fairy-tales. It is not until this free opportunity is provided that artists will begin to create genuinely for expression on the screen. Composers for the camera will arise as separate from the popular art of the movies as Wagner and Debussy were apart from the music-hall."

## A Cabinet Minister As Art Critic

Winston Churchill on the Art of the Laverys

THE very general interest which an exhibition of pictures by Sir John and Lady Lavery at the Alpine Club Gallery in London has created, almost unaided, has almost been overshadowed by the excitement produced by Mr. Winston Churchill's appearance as an art critic. Sir John Lavery's catalogue introduces a new and rather startling method of publicity, for Cabinet Ministers who can write about pictures in a convincing manner are not exactly as plentiful as blackberries. Mr. Churchill's versatility, however, is one of the most remarkable things about him. When Cabinet Ministers turn to such serious work as art criticism, it is time for ordinary mortals to keep silence.

"Sir John Lavery," says Mr. Churchill, "invites us to a new feast of his impressions. We have long known the sureness of touch, the infallible measurement of color and tone, the strong grasp of essential characteristics, which make his work in landscape an epitome of the West European and North African panorama. He shows us the sombre beauties of Edinburgh streets and castle, or the sad harmonies of an overclouded Killarney. He shows us sunlight in all its variety—buoyant and bracing, with a touch of grimness, on a Scottish golf links—gay and pellucid and pleasurable on the Riviera—or languid and slumbrous on the coasts of Tangier. . . .

"Sir John Lavery is a *pleinairiste* if ever there was one, painting entirely out of doors, with his eye on the object, and never touching a landscape in his studio. No painter has coped so successfully with the difficulties of this method. His practical ability makes it

child's play to transport easel and extensive canvas to the chosen scene, to stabilize them against sudden gusts of wind, to protect them from the caprice of the rain; and he is so quick that no coy transience of an effect can save it from his clutches—no need for him that his subject should stay the same for two days running. In consequence there is a freshness and a natural glow about these pictures which give them an unusual charm. We are presented with the true integrity of an effect. And this flash is expressed in brilliant and beautiful color with the ease of long mastery.

"All this is familiar to lovers of pictures. But here is Lady Lavery, making her first appearance. I will not call her a dark horse, but she is certainly a surprise. '*La femme de Jean de Reszke ne chante pas*,' said the wife of the famous tenor. Lady Lavery does not accept this ruling, and we are grateful to her for her rebellion. She has gifts and graces of her own, which it would have been indeed a pity to hide beneath the bushel of her husband's fame. She would call herself an amateur; and in a charming sense she is one.

"There is unquestionably a steady current of persistent brain-work, conscious or sub-conscious, behind the pictures which she allows us to see. But what most pleases in them is the evidence of a natural facility, of a hand which is at home with paint, of an inborn sense of style, of a native elegance. Apart from this there is in some of her portraits a quality of mystery, of Eastern strangeness, of alertness in the midst of a brooding repose, which makes her vision as distinguished as her execution."

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## "Art for Art's Sake"

By A. CLUTTON-BROCK

I READ lately an article in the *Manchester Guardian* which has provoked me to write this one. Like this one, it was headed "Art for Art's Sake"; and it said, what is true, that nowhere is art likely to pay—either the State or some private enthusiast must lose on it. But wherever art has flourished securely there has been no question of making it pay. The Greek drama was not expected to pay, nor was the Parthenon, nor were the Gothic cathedrals, nor the paintings of Raphael and Michelangelo. German music rose to its height supported by the Church or by princes; the Elizabethan drama may have paid, but how short-lived it was, and how often marred by popular absurdities bitterly resented by Shakespeare and others. Certainly, if we are to have any great and secure art, we must expect it not to pay; but the *Manchester Guardian* article ends with a passage which echoes some famous lines of Virgil, and which seems to me to flatter the British as Virgil flattered the Romans: "Our first healthy instinct, when we struggle out of the economic bog in which the war and the politicians have plunged us, will be to do better than ever the services we have traditionally done for the world, in merchandising, in engineering, and the like." After that, it concludes, "our slow logical minds may be ready to stifle with the text of 'Art for Art's Sake.'" One might suppose from this that there was no trifling among us now, that we were spending all our spare energy on works of necessity. But how about the race meetings, the football matches, the motor-cars, the restaurants, and furs and fallals? Read the newspapers or their advertisements, and you will find that they concern themselves, for the most part, neither with works of necessity nor with works of art; walk up Bond Street, and you will find it as full as ever of superfluities of naughtiness. The fact is, not that we cannot afford art, but that we prefer to spend our spare money and energy, and more than we can spare, on nonsense for nonsense' sake; and that, not our poverty nor our stern common sense, is the reason why art does not flourish among us.

I confess that I do not believe any people can be led to this far-seeing wisdom by common sense alone. Human nature is such that it can attain to common sense only as a by-product of the high, disinterested passions, such as the passion for beauty. If we aimed at beauty, we should also achieve cities that were good to live and work in; by trusting in our common sense we have achieved the slovenly muddle and dirt and discomfort of our big towns.

That is why I would preach the doctrine of art for art's sake. Love beauty, and many other things shall be added unto you; be indifferent to it, because it does not seem to pay, and you will find that the common sense you trust in is common nonsense. And, after all, are we famous in history because of our merchandising and engineering and the like? Victor Hugo said that it was Shakespeare who made the difference between England and Carthage. Carthage was destroyed because she would not fight for herself but left Hannibal to fight for her; but we were not destroyed in the war, because we had something in our past to fight for besides merchandising. This something meant to the common man of today whatever in the past Englishmen had done disinterestedly and for the love of it; it meant, though he would never use those words, art for art's sake. And if, now that we have won, we are content to live lives only of business and what we are pleased to call pleasure, our minds may be slow, but they will not be logical. We shall make an England not worth living in or fighting for; and sooner or later it will go down, like Carthage, through the weary indifference of Englishmen.

THE great problem of our society, different from the problems of any former societies and even more urgent, is this. We have, through our mechanical contrivances, far more superfluous energy than any former society; but we have not learned yet how to turn that energy to the activities that are called spiritual. It is, however, becoming more and more clear that if men use all their superfluous energies for material purposes they poison themselves with those energies, as we poison ourselves with food if we eat too much of it. The war itself came of energies turned to material purposes which should have been turned to spiritual. Instead of spending our money on art and science, we armed ourselves like lobsters or rhinoceri; and then the most armor-plated rhinoceros of them all attacked the others, trusting in its triple hide. And, because we were so heavily armored, we almost destroyed our whole society before we had finished. That is one example of the poison

of superfluous energies applied to material purposes; and as for the others, they are everywhere. We might now refuse to spend money on art with some reason if we were living stern ascetic lives like Puritans. But we are not; and nothing will make us live them except a passion for spiritual activities, and among them for art for art's sake, whether it be music or buildings or the drama. So long as we trust in our common sense we shall waste our superfluous energies on material pleasures and defences and poison our minds and bodies with that waste.

The problem, so far as art is concerned, is peculiarly difficult for us because art now is not associated with religion. The Athenian combined religion with art in his drama and in his temples, the people of the Middle Ages in their churches. They had a passion for art, but it seemed to them a holy thing, as indeed it is, because it was also religious. The drama to us is just the drama, and music just music; we think of them as amusements like football or race-meetings, and we do not see why the many should pay for amusements enjoyed by the few. But the fact that they are enjoyed only by the few is a symptom of evil, and peculiar to our modern world. The

Chinese have a proverb "If you have two loaves of bread, sell one and buy a lily." Imagine that as a proverb of modern England! Our "slow but logical minds" would say rather, "If you have two loaves of bread, sell one and buy some whiskey." In the past men have understood that art is worth having for its own sake; we hold that whiskey and motor-cars and race-meetings are worth having for their own sake, and we would rather spend our money on them than on music or the drama or beautiful cities. If we do spend any money on music or the drama, it is because we expect them to affect us like whiskey or races or football.

As for the remedy, I think it is to be found in art supported by the State and the city. These, no doubt, would make many mistakes at first, but not the fundamental mistake that art is a branch of commerce. And the first step to a remedy is to recognize the fact that we, unlike most savages and all civilized peoples, do not value art enough to spend money on it; we do not believe in the heaven of art because most of us have never had a glimpse of it. But one glimpse will convince anyone that it is to be sought for its own sake.—*The Manchester Guardian.*

## Independence in the Appreciation of Art

(Continued from page 166)

one's own time, something one does not quite understand. In that case it must be borne in mind that a new form of art manifestation may be only comprehensible to a discerning few; who, however, if real merit is present, by their enthusiastic and insistent propaganda will probably succeed in convincing others, till in time the general public falls into line.

"As to criticism—modern criticism may be broadly said to be of two kinds: one dealing with questions of attribution, the other with aesthetics. The first, in its present form, is essentially a product of the Nineteenth Century and more especially of its closing years, during which the attribution of practically every important picture has been drastically looked into.

"Morelli further divided works belonging to 'family' into three classes. First, those in which all the peculiarities of the master were present, as well as the emotional qualities which we look for in his work—these he considered as being indubitably from his hand. Next, works which presented some of his technical characteristics, together with his forms and types but in which the power of infection which a genuine work of his should possess, was missing; these he classed as simply works from his workshop, executed probably in his workshop. Lastly, examples which, whilst bearing a certain family

likeness to his genuine productions, lacked his technical peculiarities and the higher attributes of conception and design which would be looked for; verdict, not authentic, probably the work of pupils or imitators.

"Constant revision of judgment is necessary to every one; to the critic most of all. This will certainly be appreciated by those who have had the good fortune to visit the Prado Museum in Madrid. Probably most will agree that they first went there primarily to make acquaintance with Velasquez. What is found does not, as a rule, fall short of expectation; arranged in one well-lighted gallery are the majority of his works, which absorb all interest for the first few visits. But one day, the works of Goya are discovered and the spontaneity of the best of these compels a revision of the estimate of Velasquez himself, whilst the poorer of them raise a doubt as to their even being the work of Goya: it will then be realized how unequal a great artist can be. Perhaps when this shock has been recovered from, the visitor will be compelled, by the claims of Titian's great portrait of Charles V, to revise his judgment with regard to all three painters." Facts such as these should induce reflection upon the nature of criticism and our attitude in regard to it, as Mr. Turner so eloquently emphasizes.



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## The Instituto de Valencia de Don Juan

*A Rare Collection in Madrid*

By SIR HERCULES READ

**T**HE VISITOR to Madrid to-day will find himself in a busy atmosphere. The main streets seem to be filled with new and ambitious buildings, banks and the like, and huge areas are occupied with scaffoldings for buildings yet to come. There would appear to be no lack of labor here, and in a few years, with such a superabundance of energy, the city bids fair to be transformed.

Whether the prevailing type of architecture in these new constructions is such as will please the more conservative tastes is perhaps doubtful. A little more restraint, something less eruptive in the ornamental schemes of façades, might produce a calmer mood in the spectator, and would probably tend towards a more dignified capital. Let what may happen to its streets, however, Madrid has one unassailable asset in its Prado. Whatever brainstorm may be brought on by the vagaries of its living architects, there at least the sensitive stranger can take refuge, and in the Velasquez room find solace from any or all of the assaults of the art of to-day. What this splendid room will be like when its contents are set out in even greater luxury, as they are soon to be, it is hard to say. But even now they are worth a journey from the world's end.

It is not, however, of Velasquez nor of the changing character of the Madrid streets that I wish to speak, but of a corner house in the Calle de Fortuny, where the taste, energy, and patriotism of one Spanish gentleman have created an institution of world-wide intent, to help forward the knowledge of the craftsmanship and the history of Spain. It suggests in its foundation and purpose something between the Wallace Collection and the Soane Museum in Lincoln's Inn-fields, but is like neither, except perhaps on the personal side. This is the Instituto de Valencia de Don Juan, a title that, except to a few of the older Parisian collectors of the 'eighties, probably suggests nothing. The Conde de Valencia de Don Juan was a Spaniard of English origin, who bore that title in right of his wife, and during the latter half of the last century paid considerable attention to the history and arts of his country; he made collections to illustrate both, dividing his year between Paris and Madrid, and buying with both knowledge and judgment. His daughter and son-in-law, Señor de Osma, shared his tastes, they making at the same time their own contribution to the history of Spanish arts, by giving themselves to the collection of the Spanish pottery then known as Hispano-Moresque. Here they came into friendly but very real rivalry with that great English collector, the late Mr. Du Cane Godman, between whom and

Señor de Osma a warm friendship existed from their first acquaintance.

**A**FTER the death of the Conde de Valencia his daughter, who has succeeded her mother as the 24th Condesa, finally decided to fall in with the plans of her husband, Señor de Osma, and announced her intention of leaving to the Instituto all her father's collections of Spanish interest to be kept together with the de Osma collections in their house in the Calle de Fortuny, which was to be enlarged and the contents properly arranged for the public eye. At the same time they provided jointly a sufficient endowment to secure its existence in perpetuity, independent of either State or city. This has all been done, but Señor de Osma's intention of leaving it as a monument to his wife's name and family took practical shape much sooner than could have been anticipated, inasmuch as the Condesa died in 1918, leaving to her husband the sole responsibility of carrying their ideal to absolute completion. What may be called the legal side has been made secure through the recognition by the Spanish Parliament of the Instituto, which, with its contents, is vested in five trustees, three of them Spaniards of high standing, one American, and one English. This choice is dictated by a condition in the trust deed that, in certain circumstances, the University of Oxford is to have the reversion of the whole collection and its endowment. The selection of Oxford is due to the fact that Señor de Osma is a graduate of the university, a fact, moreover, that has led him to endow an "Osma Student," who shall during the spring of the year devote six weeks to study at the Instituto, the purpose being, as the deed sets out, "to link together the university, to which he himself owed so much, and the Instituto, of whose usefulness he has good hope."

Such single-minded devotion to an ideal is not common in any country, and it may be said at once that the contents of the Instituto are of importance sufficiently great, artistic, historical, or literary, to merit the immense labor expended on their preservation and arrangement, and that no student of the history of the arts of Spain can afford to neglect what the Instituto offers. There are but few pictures, such as are found being heirlooms and of historical or family interest. One that may excite the attention of the learned is a portrait of Quevedo, wearing his heavy rimmed spectacles (called *quevedos* to this day after him), and practically identical with that by Velasquez at Apsley House, certainly a work of great force and quality, but I would not venture further in so



difficult a field. One of the most outstanding and obvious features is the series of examples of the pottery of medieval and later Spain. The ranges from the infancy of the art at Granada in the thirteenth century down to its very end in the seventeenth, by which time Italy had long absorbed the inspiration of the magic lustre, and had herself let it fall into desuetude and decay. It is hard to believe that any other single collection, public or private, contains so infinite a variety of the play of Arab-Spanish fancy as is seen in the long series of dishes and vases to be found here. Nor is it hard to see how truly Oriental was the original inspiration, though it is difficult to know how far the Eastern invader was able to inspire his Spanish master with a real grasp of the essence of his art. But the soul of the Oriental remained for decades or even centuries mirrored in the output of the potteries of Spain. Such mute commentaries cannot but tell the truth to those who master their language and are of priceless value to the historian.

THE same story, changed but in technique, is equally clear in the stuffs and the tissues that form an important but all too rare chapter in the history of Spanish art. Here, perhaps, if anywhere, the marvelous artistic fertility and incomparable taste in color harmonies of the Moor is seen in its greatest perfection. Heirs of the genius of Egypt and the East, they brought to their craft in Spain a definite character

and a more or less independent development, so that the Spanish-Muslin stuffs, much as they resemble those of the Eastern Mediterranean, still may claim to stand somewhat apart, and to succeed or fail by their own merits. It is perhaps in the pottery and in the fabrics that the distinctive personality of Spanish craftsmanship shines out most clearly, and to these should certainly be added the earlier ivory carvings, whose qualities are unmistakable.

But the Instituto contains in addition furniture, carpets, tapestries, silver work, enamels, and many other smaller classes of the crafts of Spain. And, finally, there is the library, containing not only all modern works on Spain, but a large number of original manuscripts of a historical character, as well as others of more general attraction. Among these latter is a large and gorgeously illuminated register of the Toison d'Or, a gift from the Empress Eugénie shortly before her death. The full-page portraits of the knights are evidently by the first artists of the time, and the volume deserves a costly monograph to itself. Few of such registers can equal this example, and it is hard to believe that anyone can surpass it. The historical documents comprise a large portion of the papers of the Counts of Alcamira, descended from Gonzalvo de Cordoba, the "Gran Capitan," as Spain knows him; and with these are a number of State papers of the time of Philip II.—*The London Times*.

## The Wherefore of Interior Decoration

By ESTHER SINGLETON

(Continued from last number)

From the decorative point of view, there are far fewer Procrustean interiors—for which we can all be thankful. Certainly the present direction is toward sanity and good taste, and away from absurdity and ostentation.

These new fabrics are particularly appropriate for simple homes, where the formal note is not required, nor indeed is it apposite. In such homes almost any article may be admitted provided its lines are good and the colors blend.

Finally, it may be said that the method of attaining the ideal in the furnishing of a house is precisely that sought for by the architect in his design; for the quest for beauty and practicability is the same.

Mr. Matlack Price says in his "Attaining the Ideal in the Small House" in the September number of

22 & DECORATION: "In its broadest terms the problem of successfully designing a small house resolves itself into devising and effecting a maximum of practicality, beauty and individuality within a set limit" and that "there is no margin for error."

His words apply just as well to the decoration and furnishing of a house as to its architecture.

Mr. Price also says: "The ele-

ment of beauty will come first from sheer design and second from the suitability and inherent qualities of the materials used and from the technique with which these are used. The element of individuality will be measured by the success with which the architect understands his client's temperament and expresses it, the expression suffused, perhaps, with some elements of the architect's individuality and technique."

Read this paragraph again, substituting the word *decorator* for *architect*, and you will find the essence of good decorating concisely and aptly expressed. Its requirements could not be told better. Granting that an amateur has a beautiful idea, has assembled beautiful objects and all the materials that are suitable and sympathetic, he is likely to fail because he lacks the technique with which to manipulate; and because of this lack of technique, which includes a very specialized knowledge of historical details plus a flexible up-to-date taste, a subtle feeling for what is vital and what is antiquated, and a response to the needs and demands of our modern and curiously mobile age, those who desire Period Rooms need the skill of the trained decorator.

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"The *clou* of the show—as our neighbors would put it—is the great full-length portrait of Lady Meux, by Whistler, by him called 'Arrangement in Black and White.' It is almost the only work of this type that remains in England; the famous 'Miss Alexander,' which will ultimately find a place in the Tate Gallery, being a portrait-fantasy of an entirely different order. Another full-length of the same lady—a 'Harmony in Pink and Grey'—is marked by a curious and unusual charm. Though more than equalled by some of its fellows, it stands alone by reason of an approach to vivacity not to be found elsewhere in Whistler's *œuvre*. This second portrait of the late Lady Meux is unfortunately not in the exhibition. It is said to have found its way to the United States. The 'Arrangement in Black and White,' which we are now privileged to see again, is not only remarkable for the signal triumph of the artist over the inherent difficulties of the color scheme, but still more for the characteristic reticence of the conception, the half-withdrawal of the person portrayed from the gaze of the spectator. Whistler never threw his sitters at you, or forced them to the front, there to clamor for applause. For a moment, after having looked at this picture, we become unjust even to the most brilliant of his neighbors.

"Let us turn from them to that rarity, a life-size portrait-study of a lady by Corot. This has exquisite beauty of tone, but no very special individuality; the type is that almost invariably affected by the pensive French master. Disappointing, though finely painted, is the head, 'Louise,' by Degas; it might almost be mistaken for a reproduction of that painter's earlier time. Coming face to face with Monsieur Jacques Blanche's two contributions to the show, we rub our eyes in astonishment. He has always appeared to us a painter intellectual and penetrating, but lacking in that charm which mere effort will not give. Here he suddenly, as we take it, by sheer force of will, transforms himself into an uncompromising realist, in love with that kind of physical ugliness which honesty and downrightness go so far to redeem. A very powerful performance of his kind is the

painter's vast genre scene, 'The Plumber's Family: M., Mme., and the Demoiselles Capelle, Offranville.' It sets one thinking somehow of the way in which towards the end of his career, David, the classicist, came out with that astounding statement of ugliness lifted to grandeur, 'Les Trois Dames de Gand.' There is more of the milk of human kindness in M. Blanche's life-size study of the veteran sculptor, Antoine-Emile Bourdelle, Rodin's successor in the affections of the art-loving public of France.

"A poor, shallow thing is Mr. A. de Láslo's theatrical rendering of beauty in the half-length, 'Her Excellency Madame A. Edwards.' Distasteful to us, though it has its technical qualities, is the art of Señor Alvaro Guevara, whom those in authority at the Tate Gallery have most unwisely placed in a position of pre-eminence by the purchase of his garish fantasy, 'Miss Sitwell.' What Señor Guevara here brings forward is, however, infinitely inferior to that showy but undeniably clever piece of bravura. 'The Viscountess Curzon' is the wooden and doll-like travesty of a beautiful original, remarkable only for the powerful painting of the environment. Quite unattractive, too, is the portrait, 'Lady Cunard,' a seated figure in an interior, the work of this same artist. Here, if we admire anything, we must admire the rendering of the heavy furniture, and the still-life generally. It was the custom in the days of Reynolds and Gainsborough—it is the custom in France today—for ladies not before the public in a professional capacity to remain anonymous in the catalogues of the great exhibitions. One longs for a return to this custom, now more honored in the breach than the observance. Thus could critics in performing their duty avoid the risk of indiscretion, whether in praise or in blame. But then obtrudes itself the awkward question: Would the stars of society, if they were condemned to remain nameless, care to be painted and repainted, and yet again painted? The initiated might with a measure of success guess who they were—as they have done quite recently in regard to certain pictures by modern artists. But the honest citizen, unless fortified by the illustrated newspapers, might look, yawn, and pass on. And that would assuredly not be to the advantage of the artists. So the critic must needs tell the truth, as he sees it, and take the consequences.

"You cannot in this exhibition get out of the way of M. Jean-Gabriel Domergue, who here and there and everywhere in the galleries displays great dexterity of a kind, and quite boundless Parisian chic—the repellent chic that we associate chiefly with the goddesses of Parisian and Londonian revue. His daring compositions have a strong and peculiar rhythm of their



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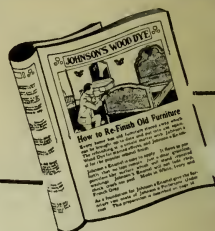
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